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by

C. Morton Bailey.

Mus. Bac. F.R.C.O.

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3. Prelude.
4. Fugue.
5. Meditation.
6. Andante Grazioso.

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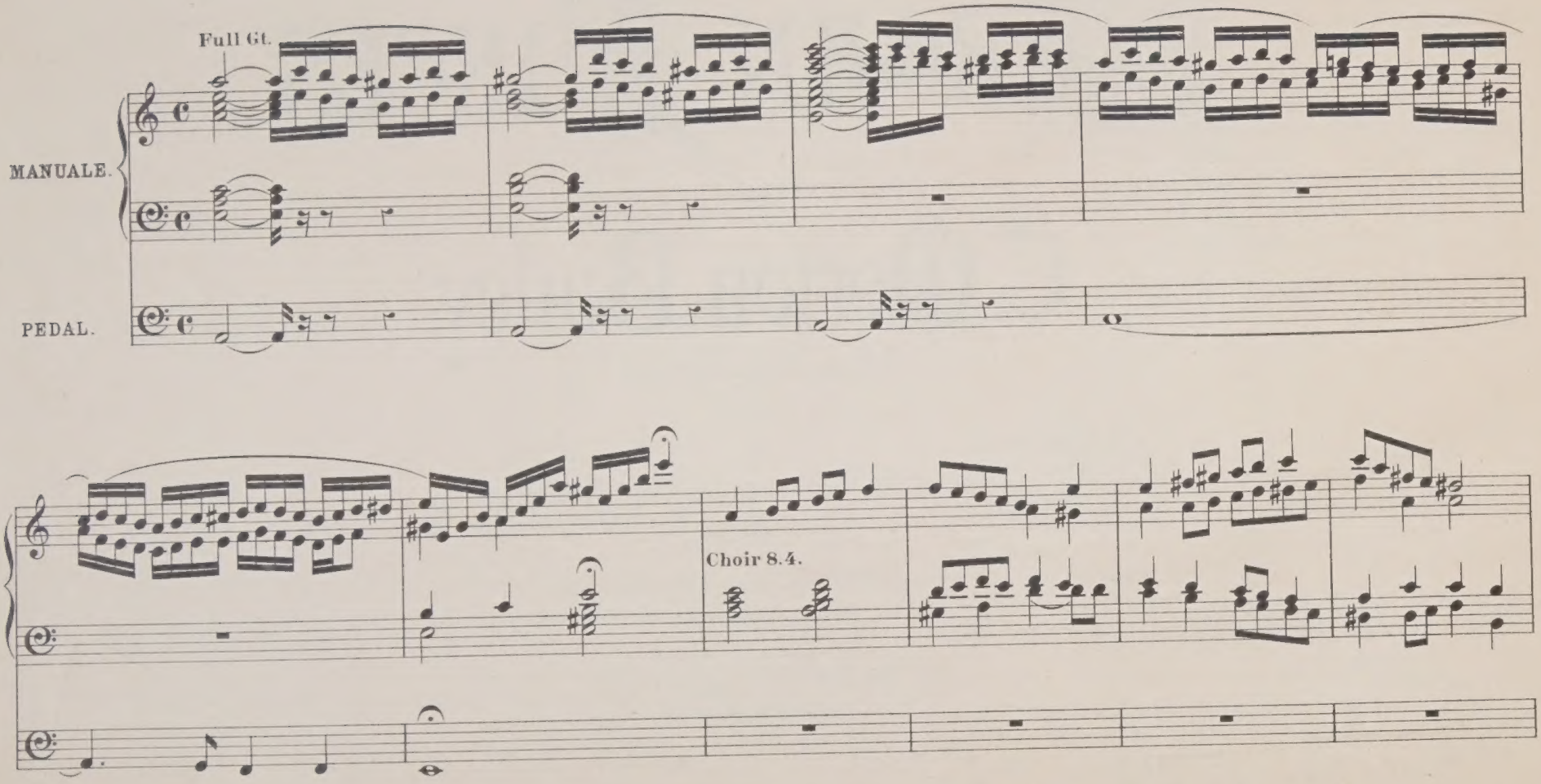

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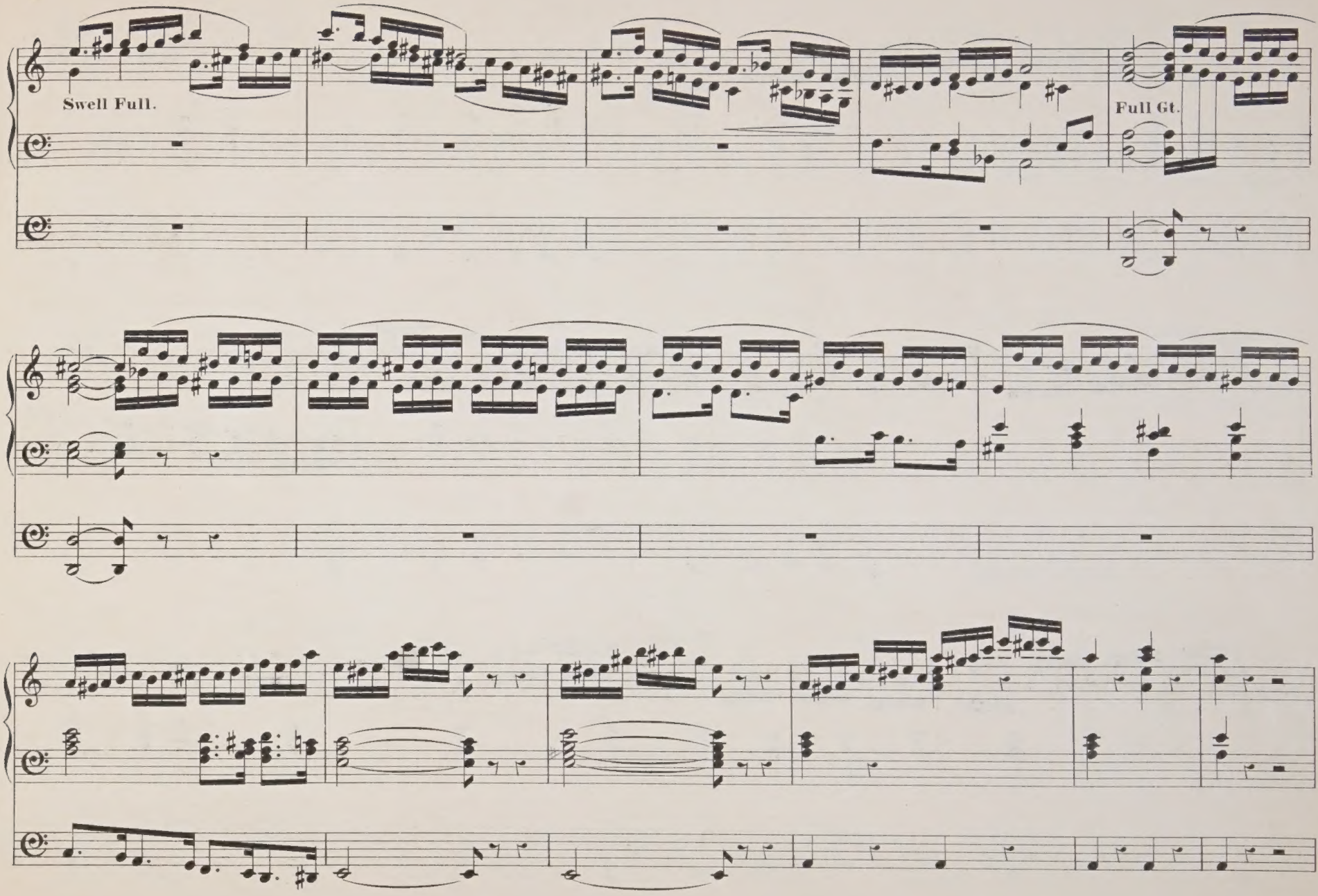
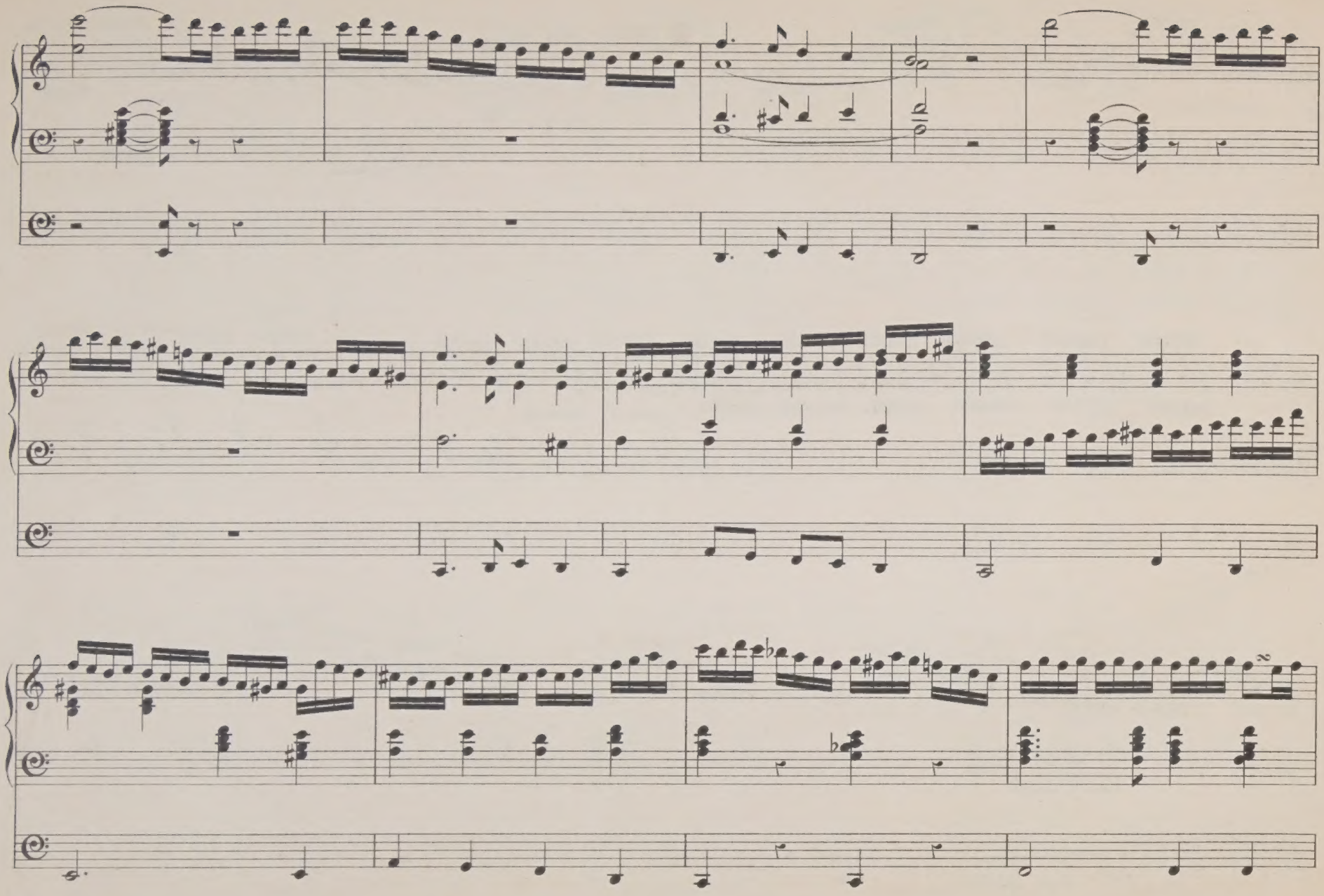
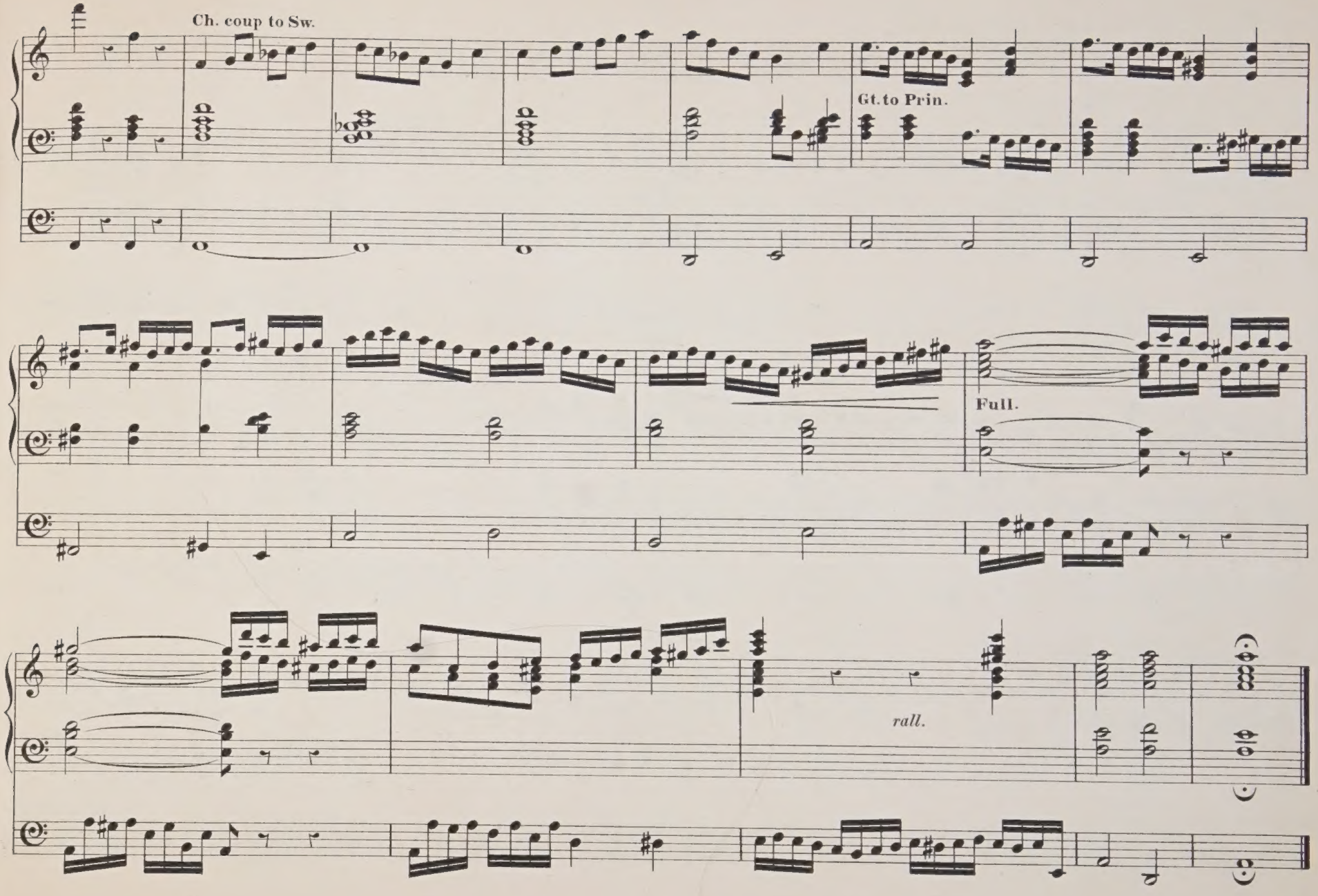
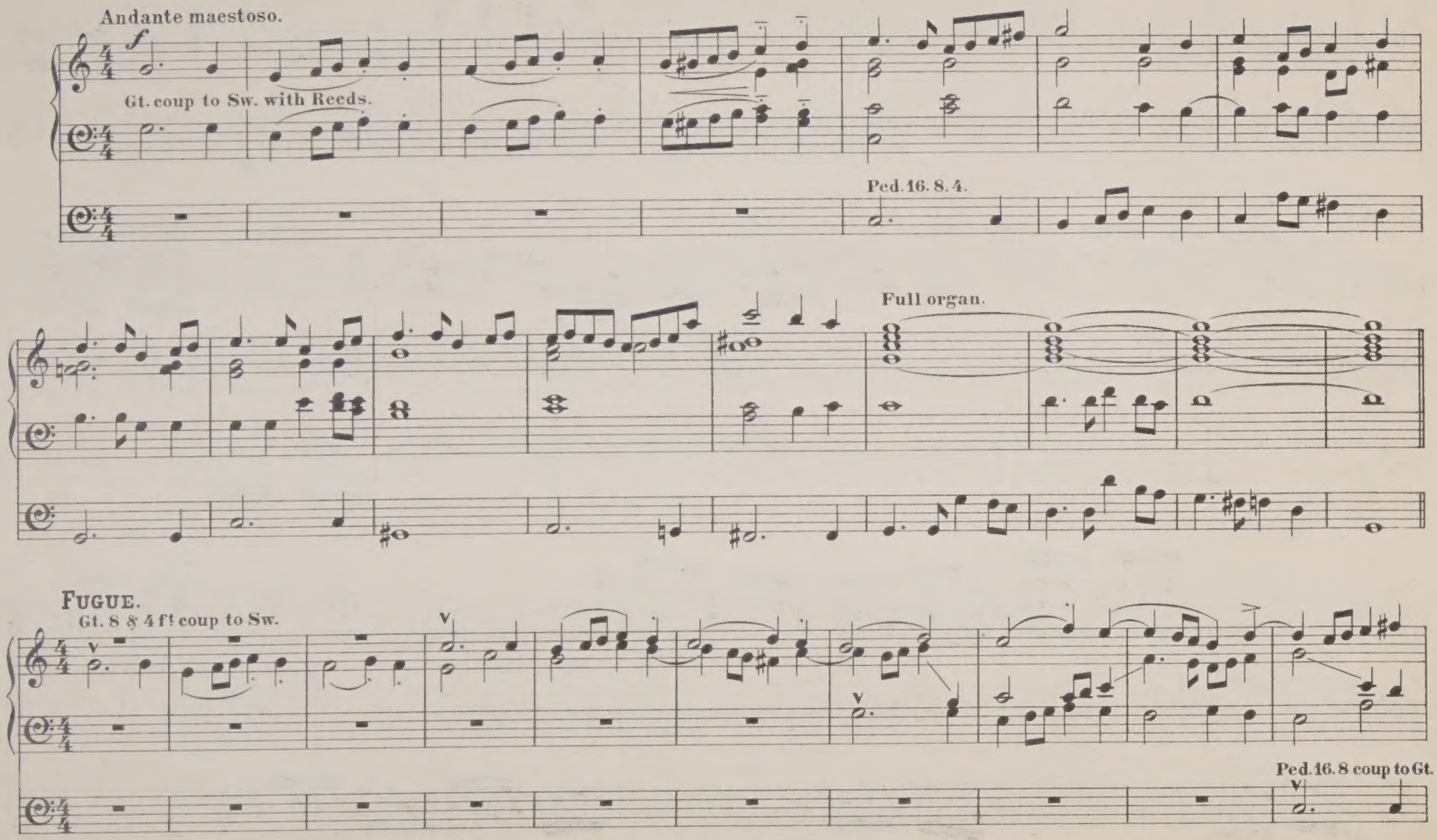

Swell Full.
Full Gt.

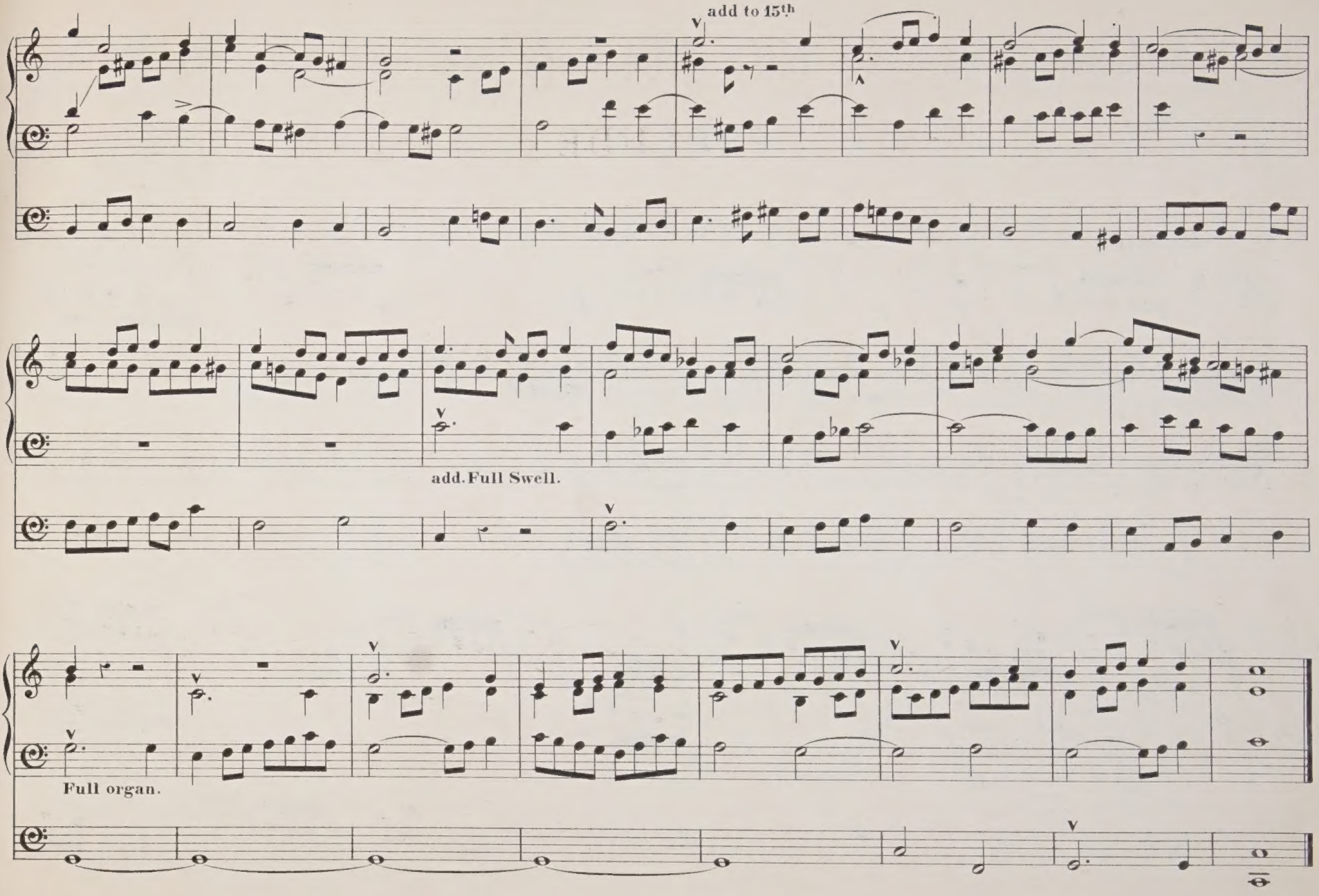



Ch. coup to Sw.
Gt. to Prin.
Full.
rall.

2.

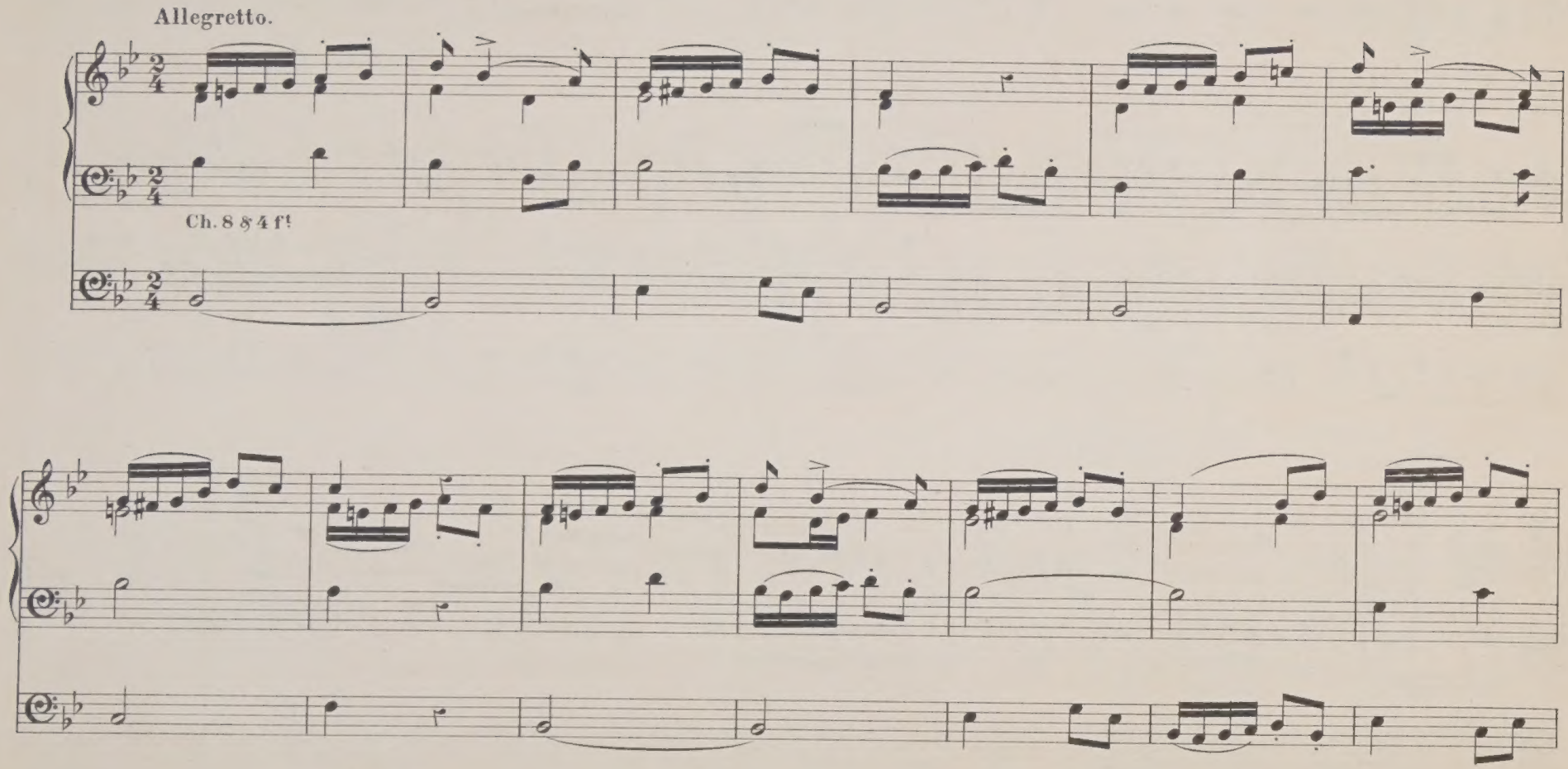
SHORT PRELUDE AND FUGUE.

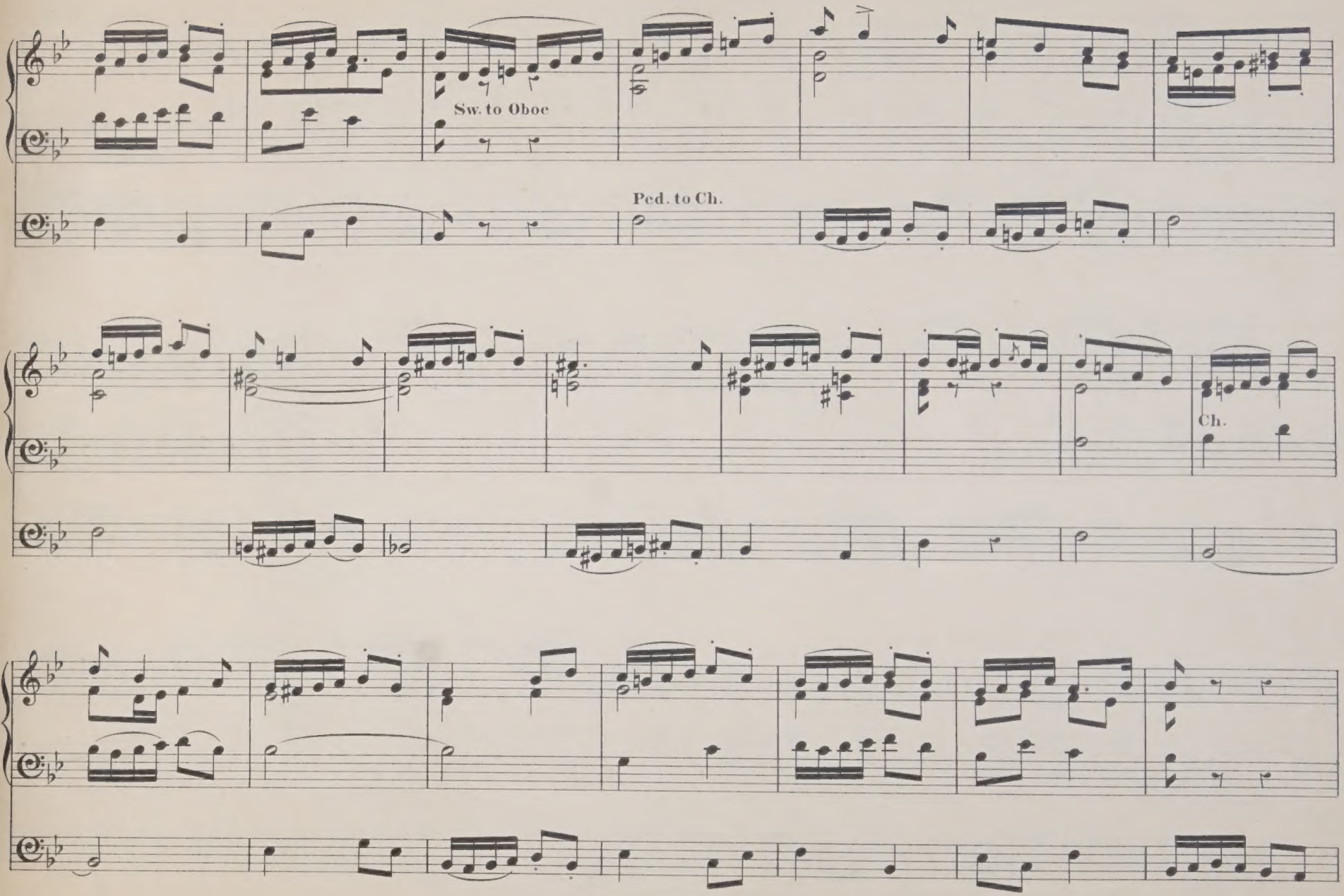


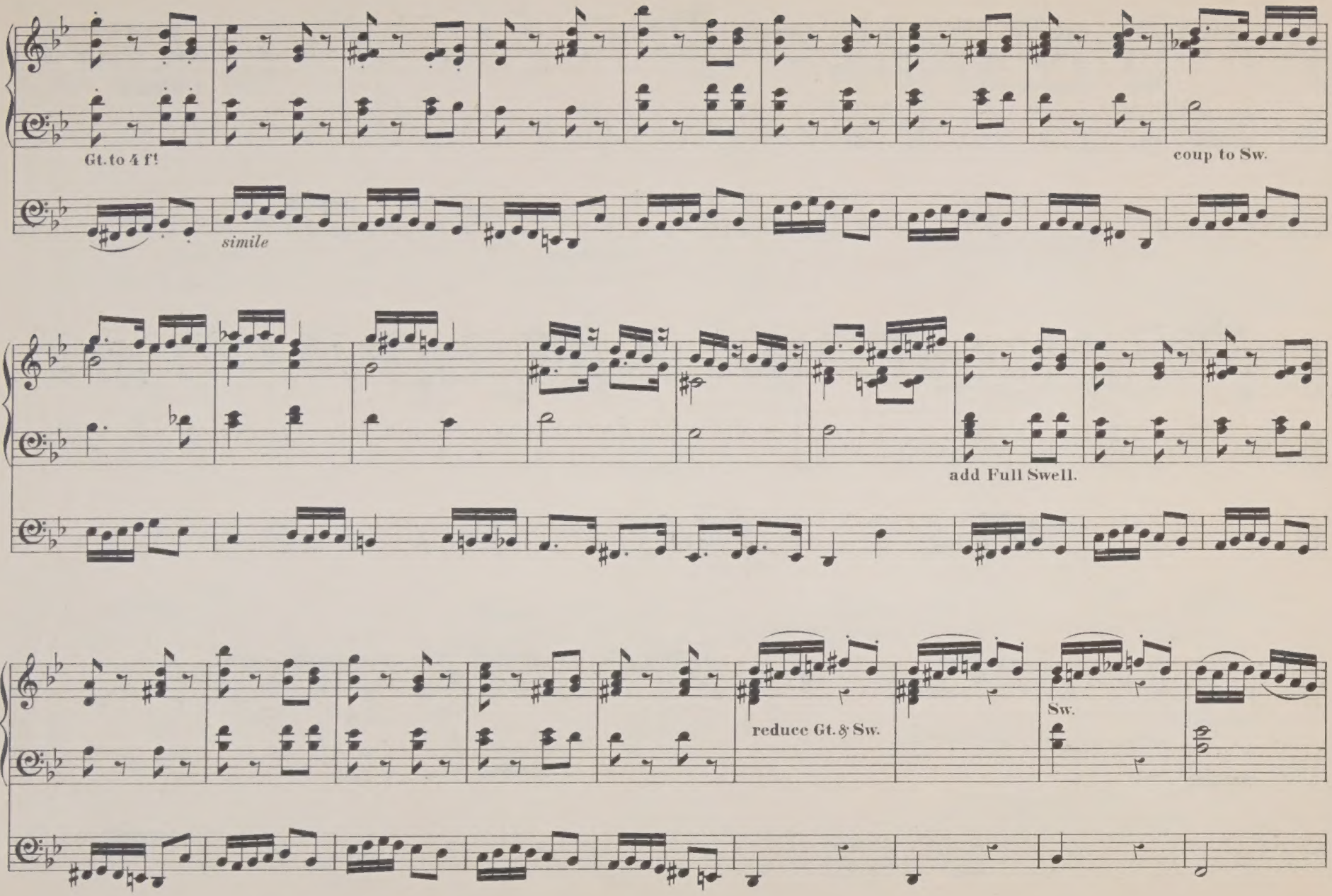

add to 15th
add. Full Swell.
Full organ.

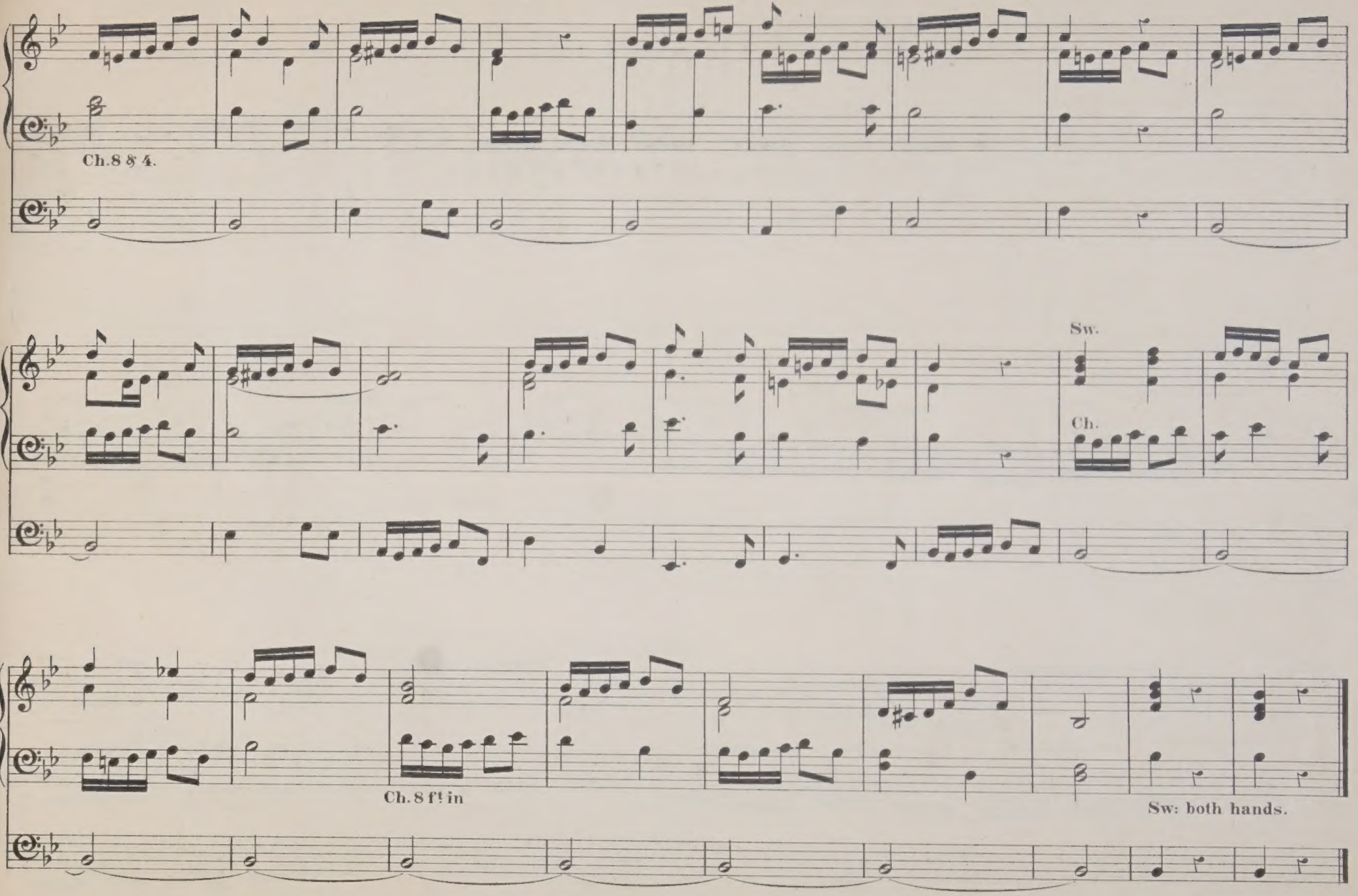
3.

PRELUDE.



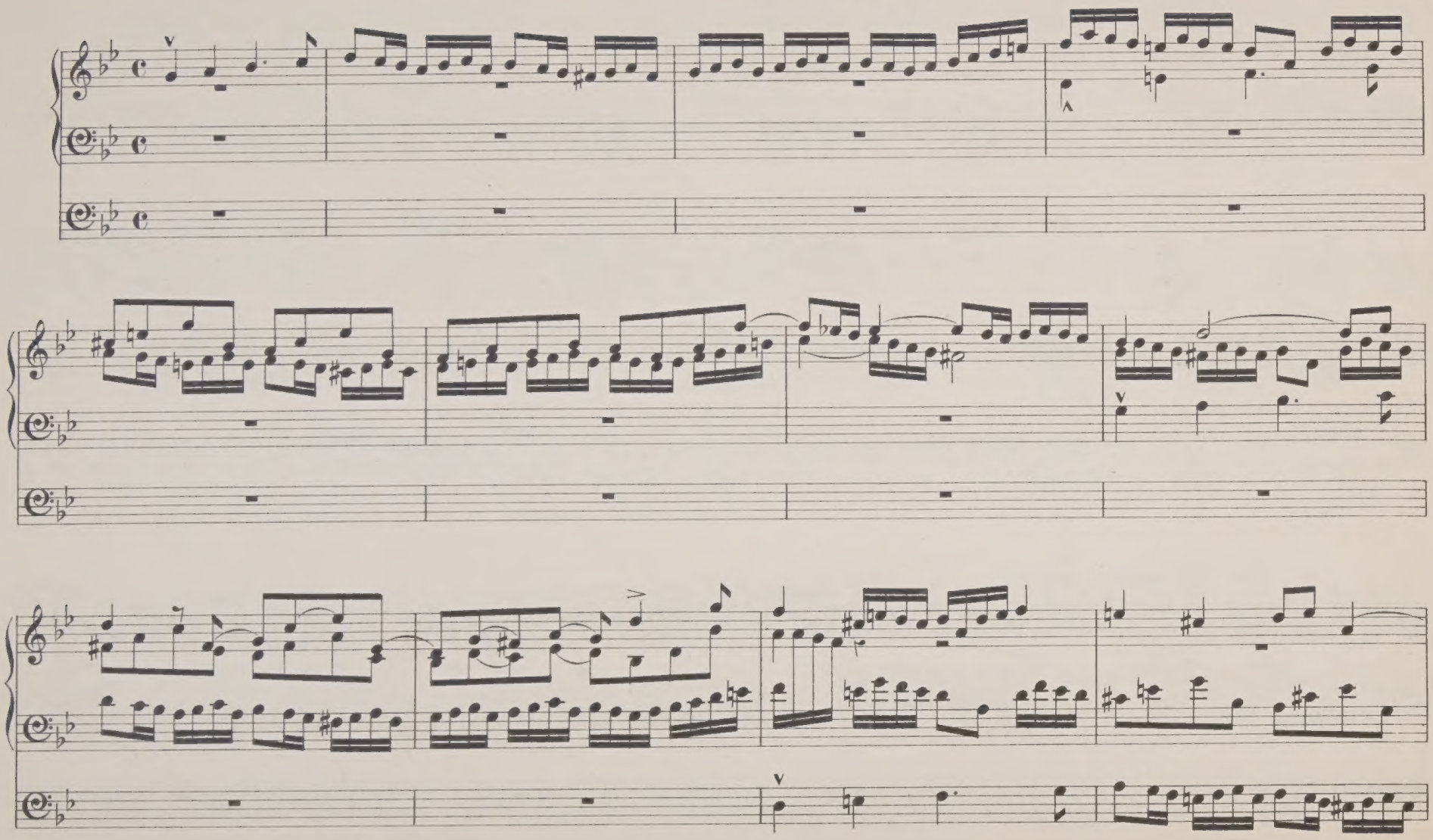

Sw. to Oboe
Ped. to Ch.
Ch.

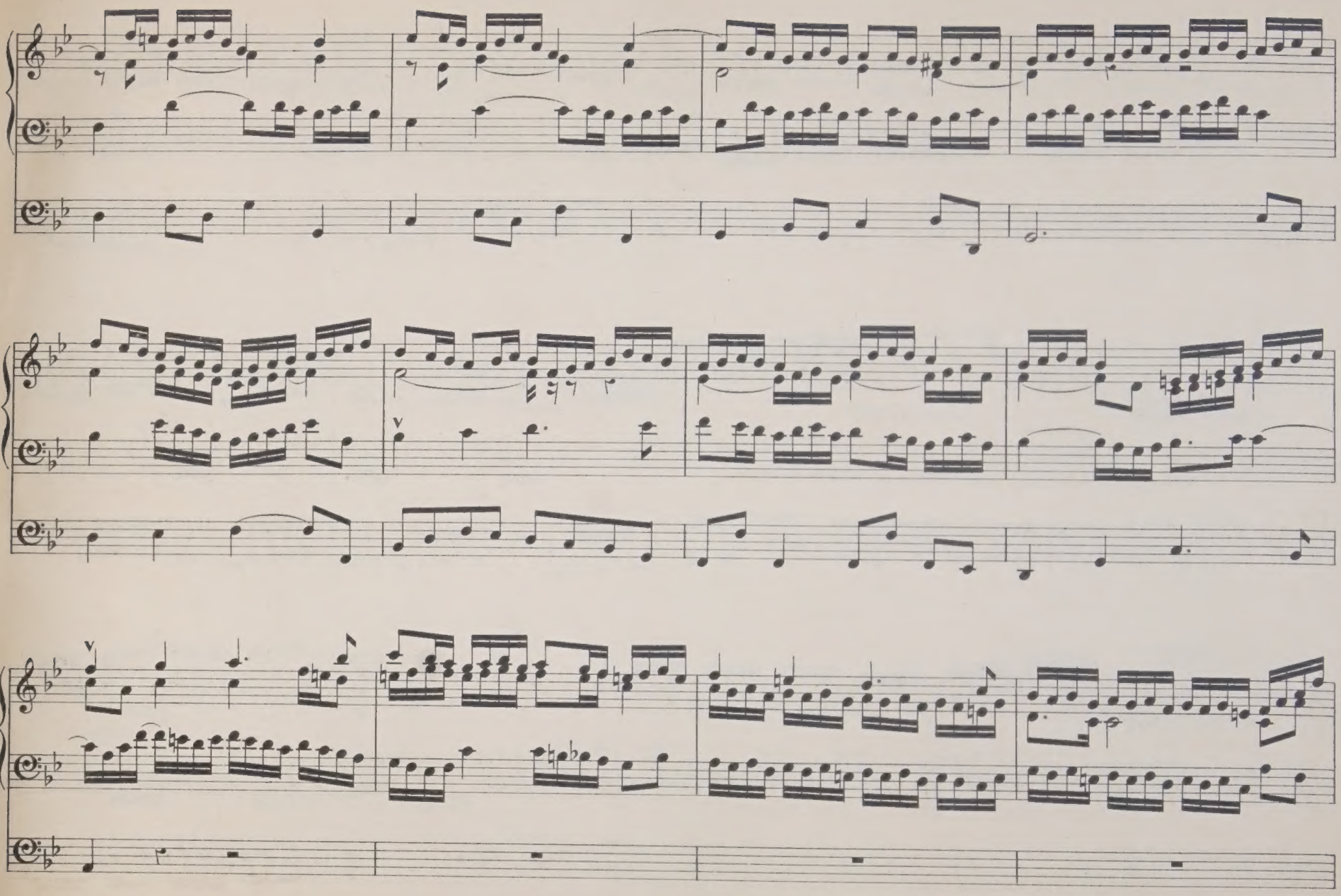

Gt. to 4 f!
simile
coup to Sw.
add Full Swell.
reduce Gt. & Sw.
Sw.

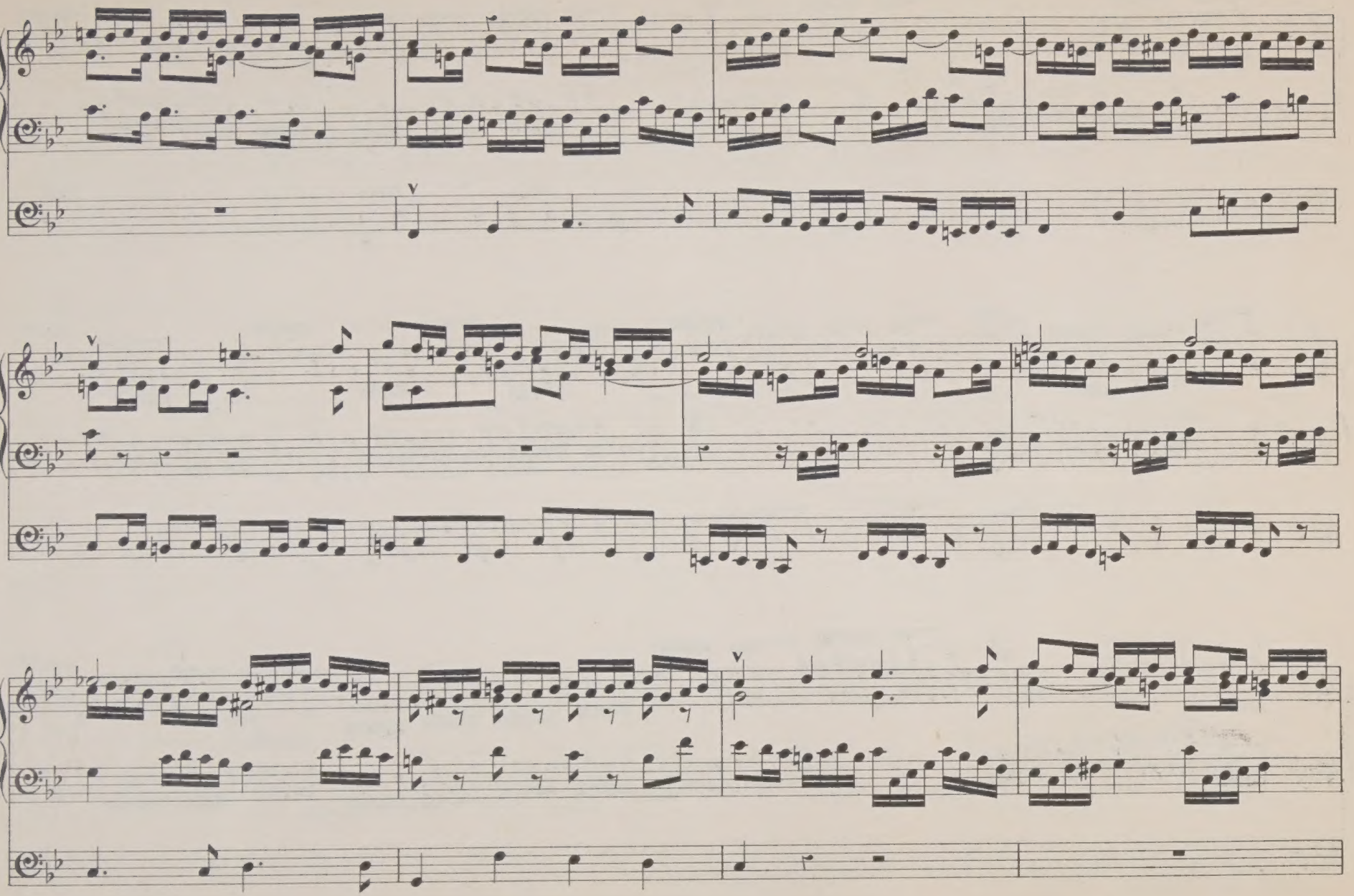

Ch. 8 & 4.
Sw.
Ch.
Ch. 8 ft in
Sw: both hands.

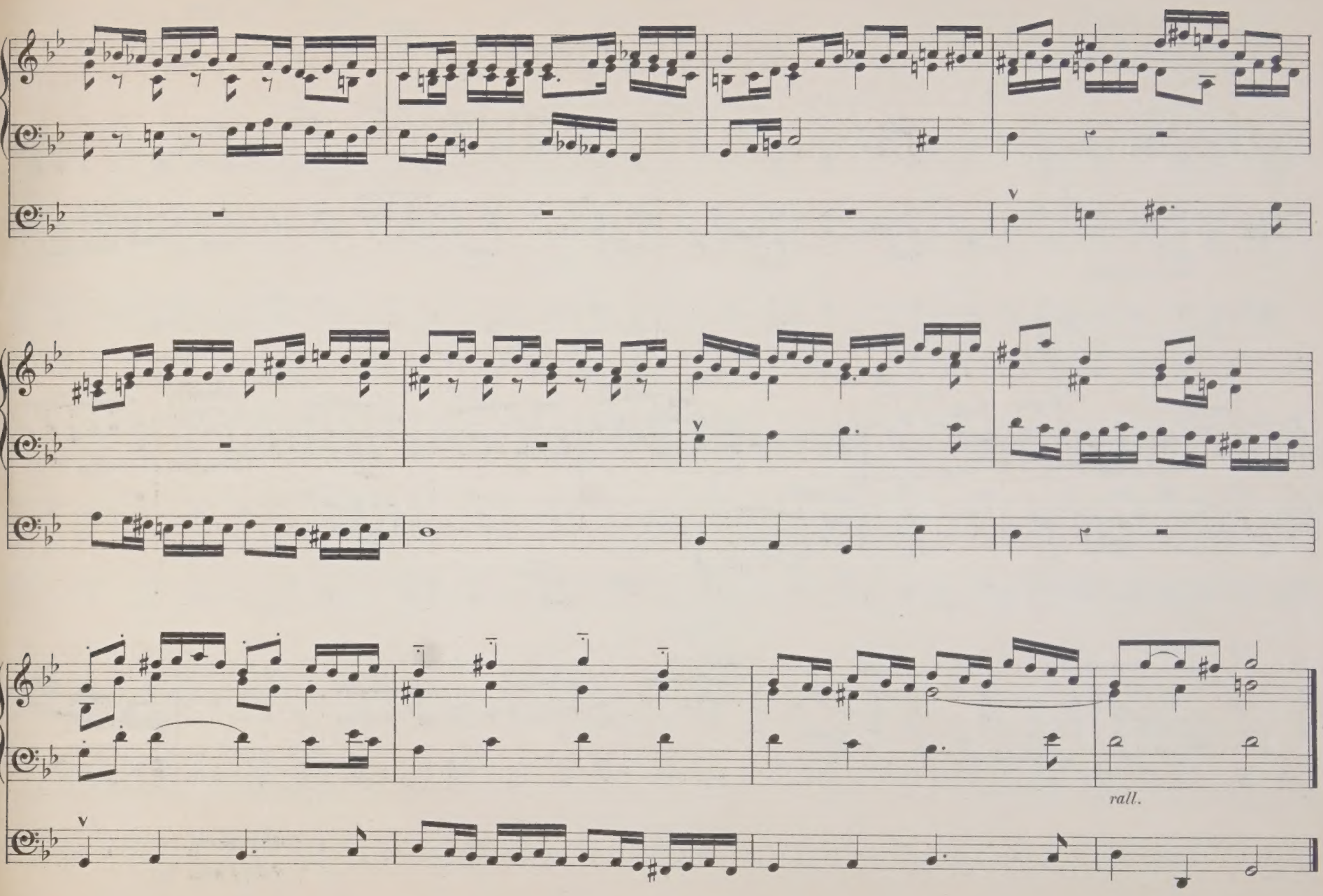
4.

FUGUE.





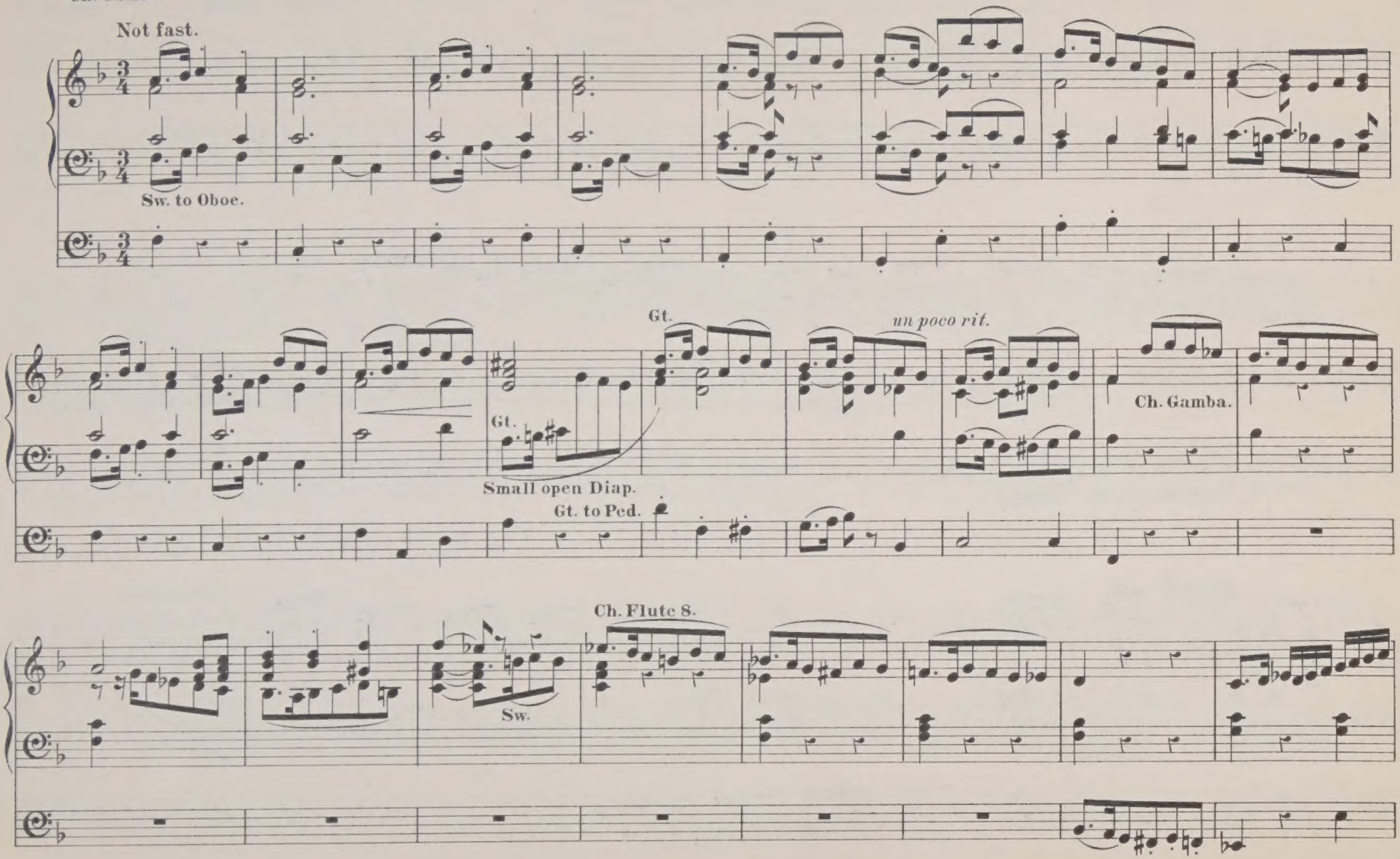


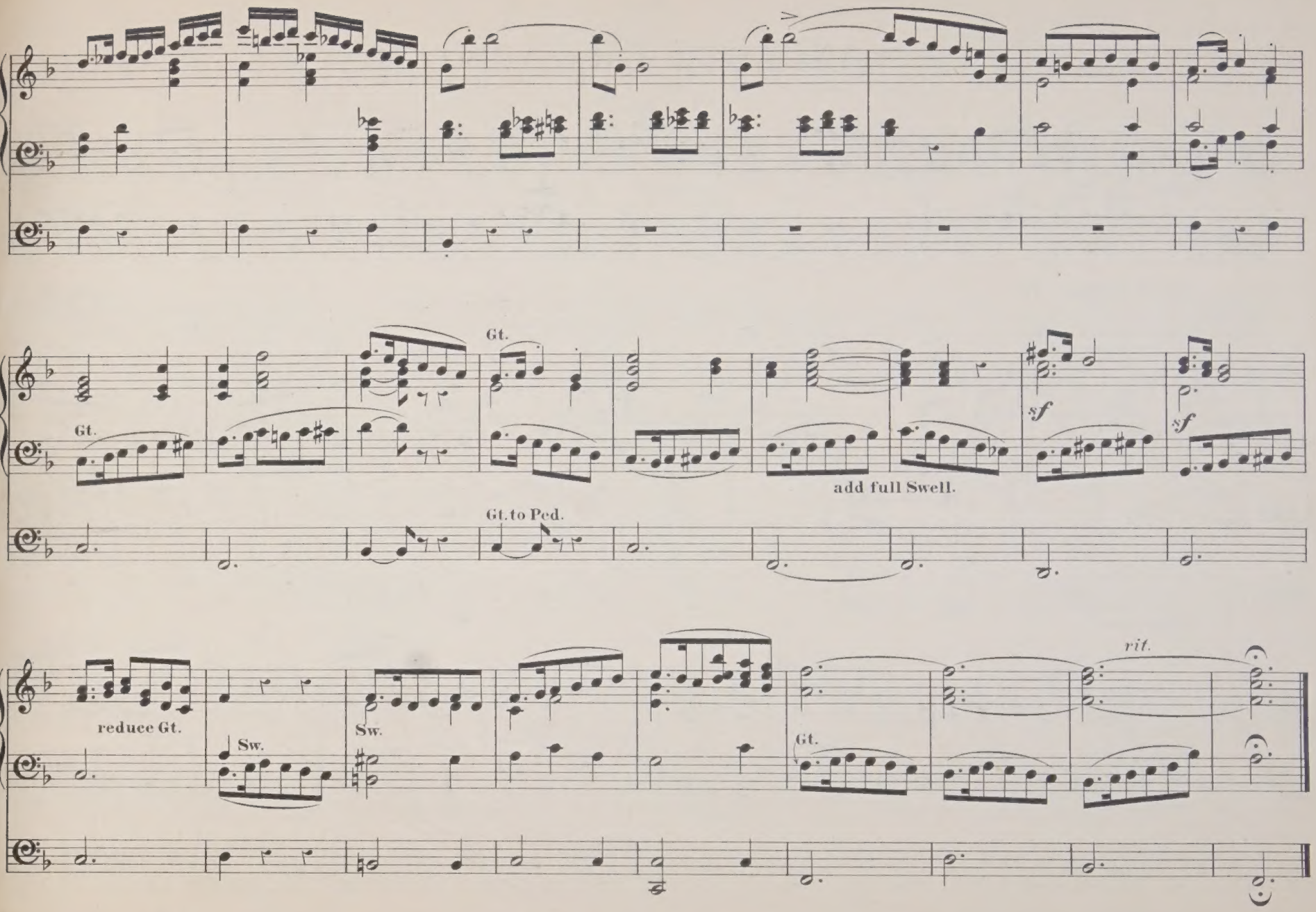

V
V
V
rall.

5.

MEDITATION.

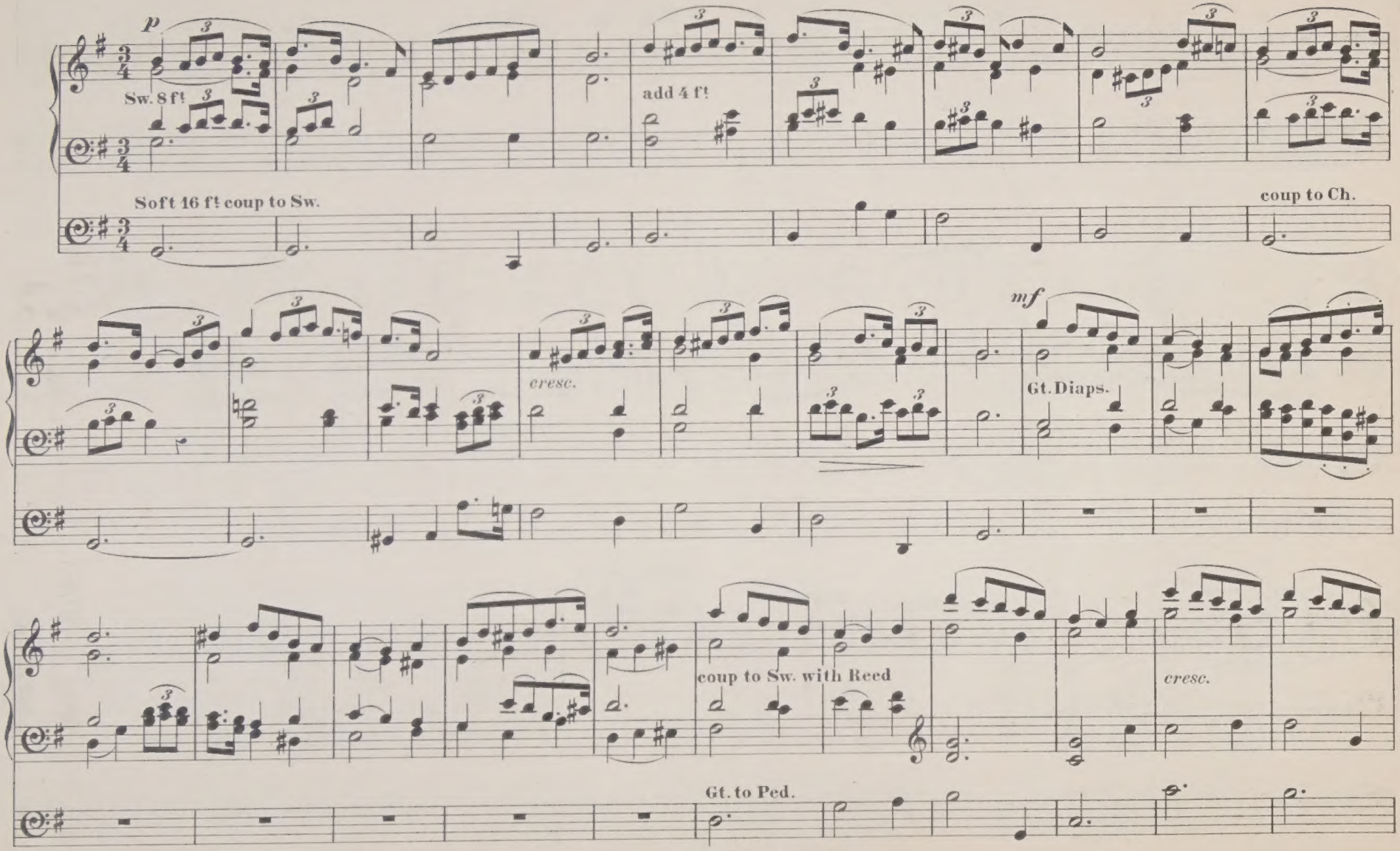
Sw. to Oboe.
Gt. Small op. coup to Sw.
Ch. Gamba.

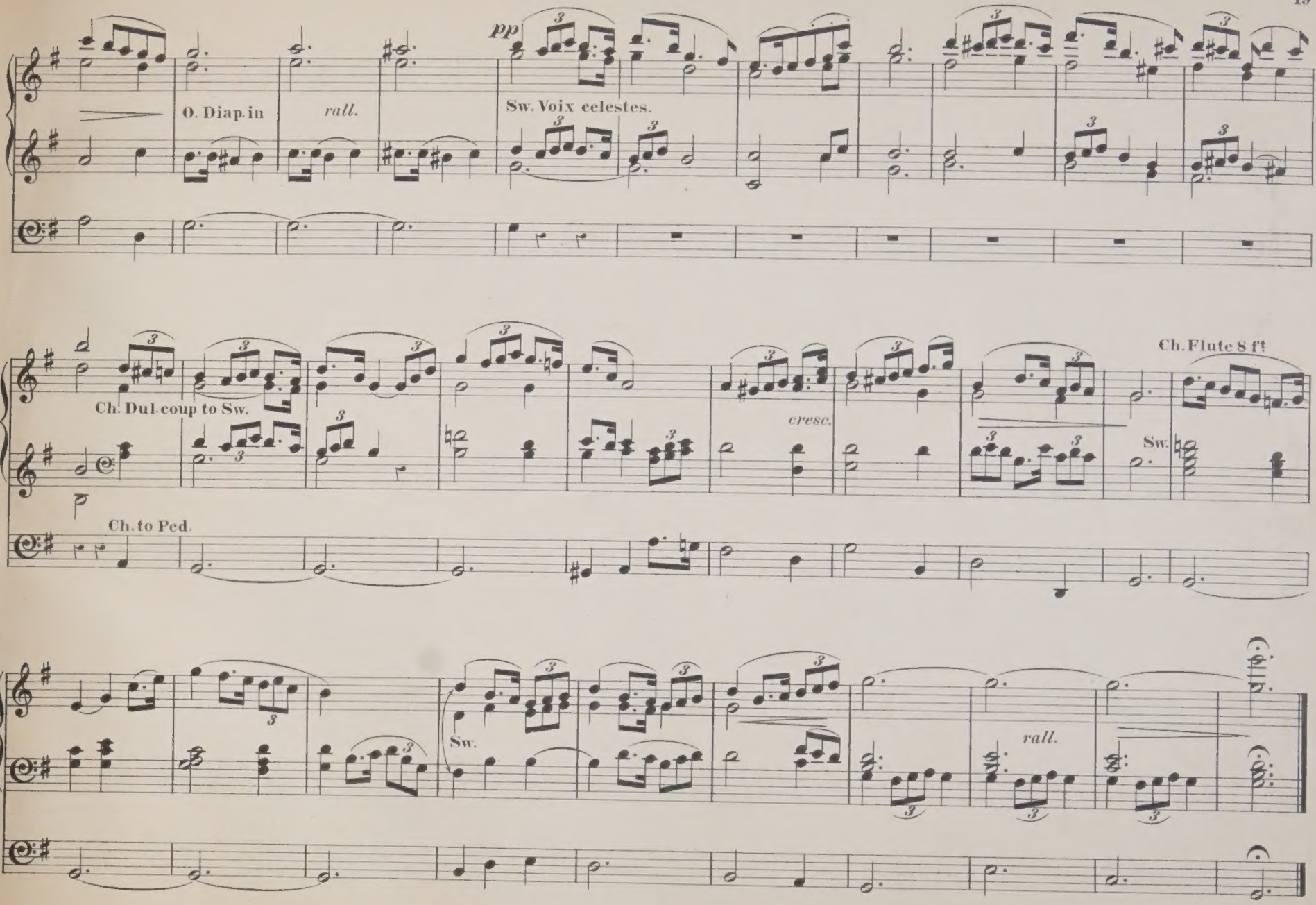



Gt.
Gt.
Gt.to Ped.
add full Swell.
sf
sf
reduce Gt.
Sw.
Sw.
Gt.
rit.

6.

ANDANTE GRAZIOSO.




pp
O. Diap. in
rall.
Sw. Voix celestes.
Ch. Dul. coup to Sw.
Ch. to Ped.
cresc.
Ch. Flute 8 ft
Sw.
Sw.
rall.

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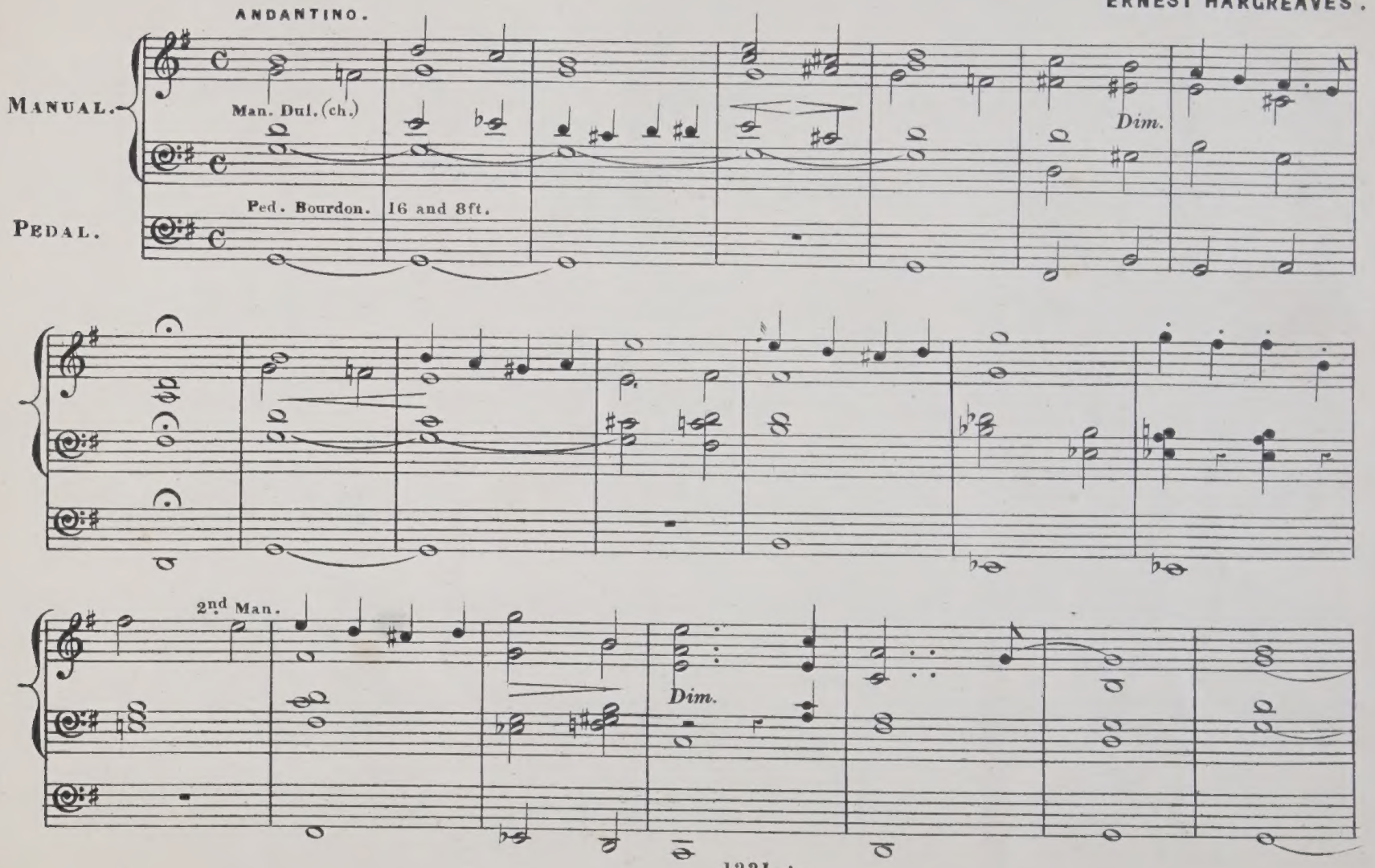
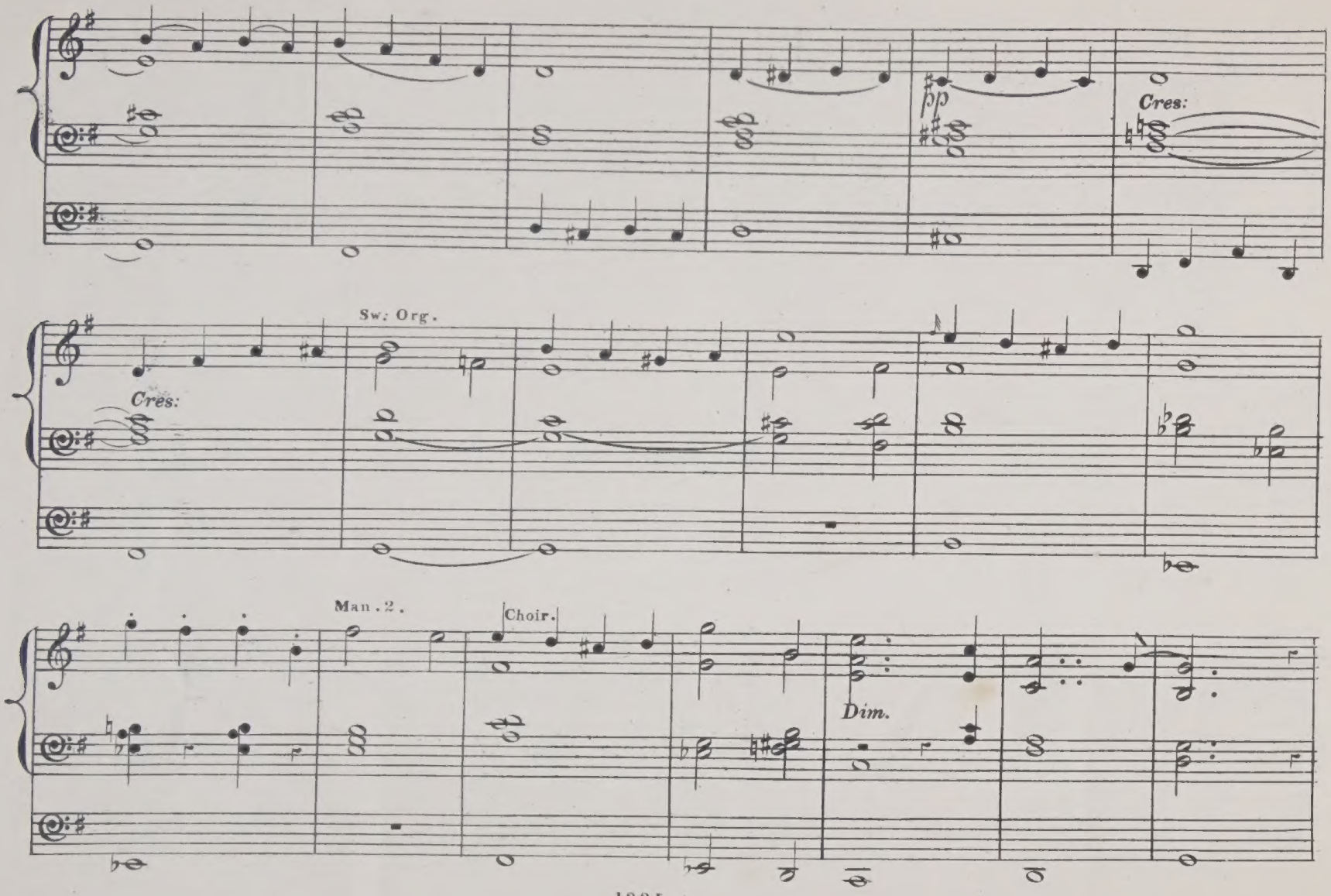
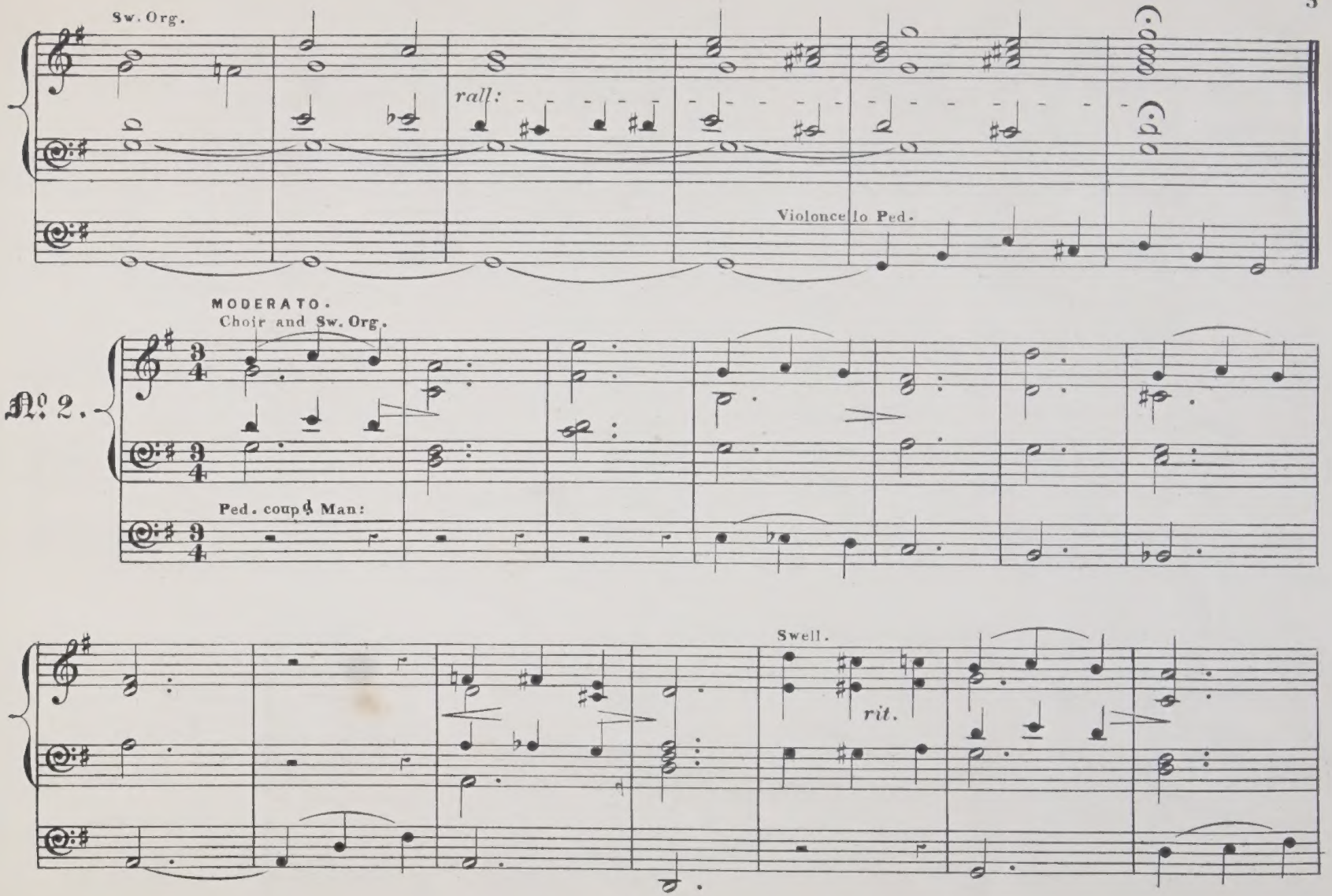
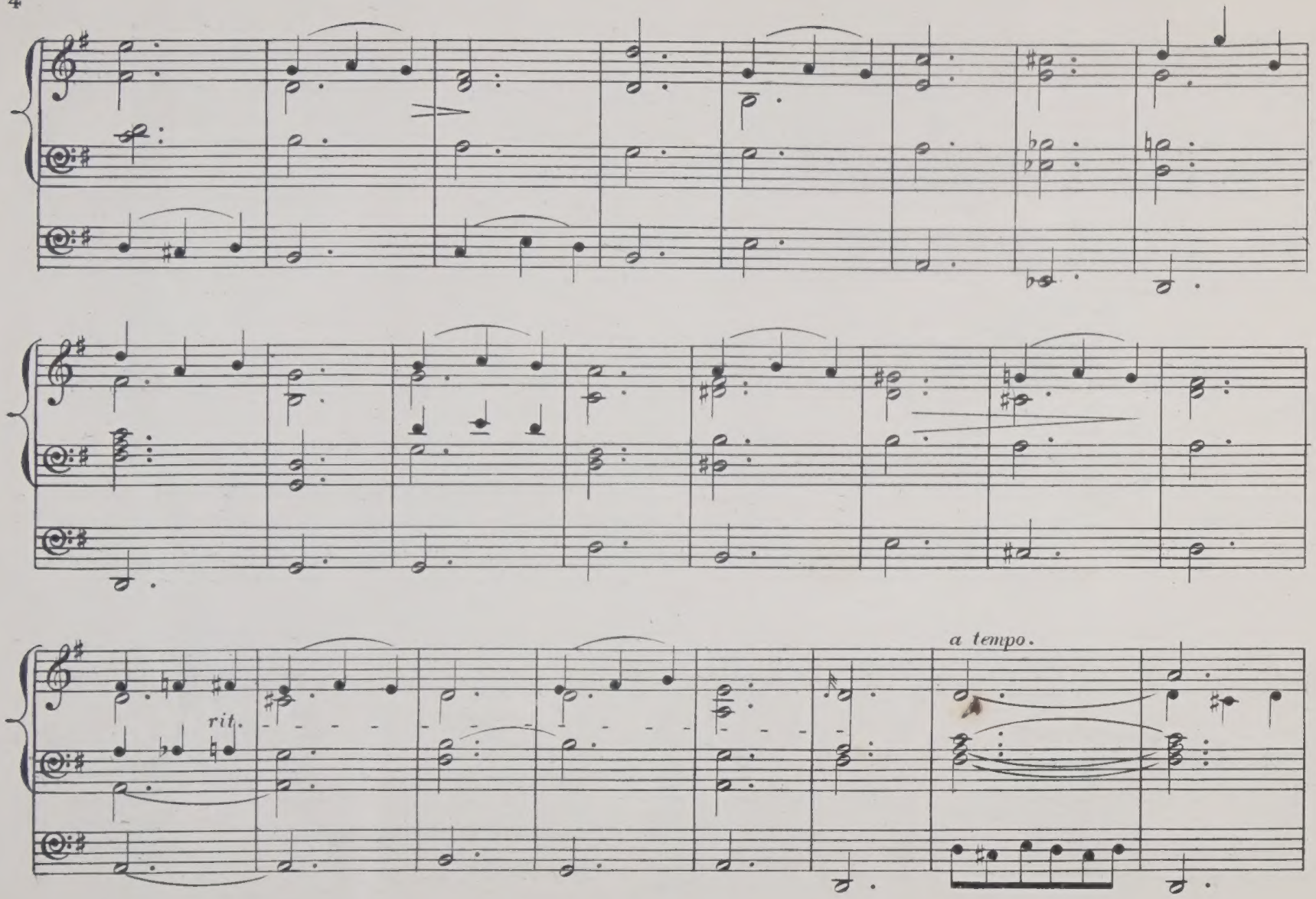
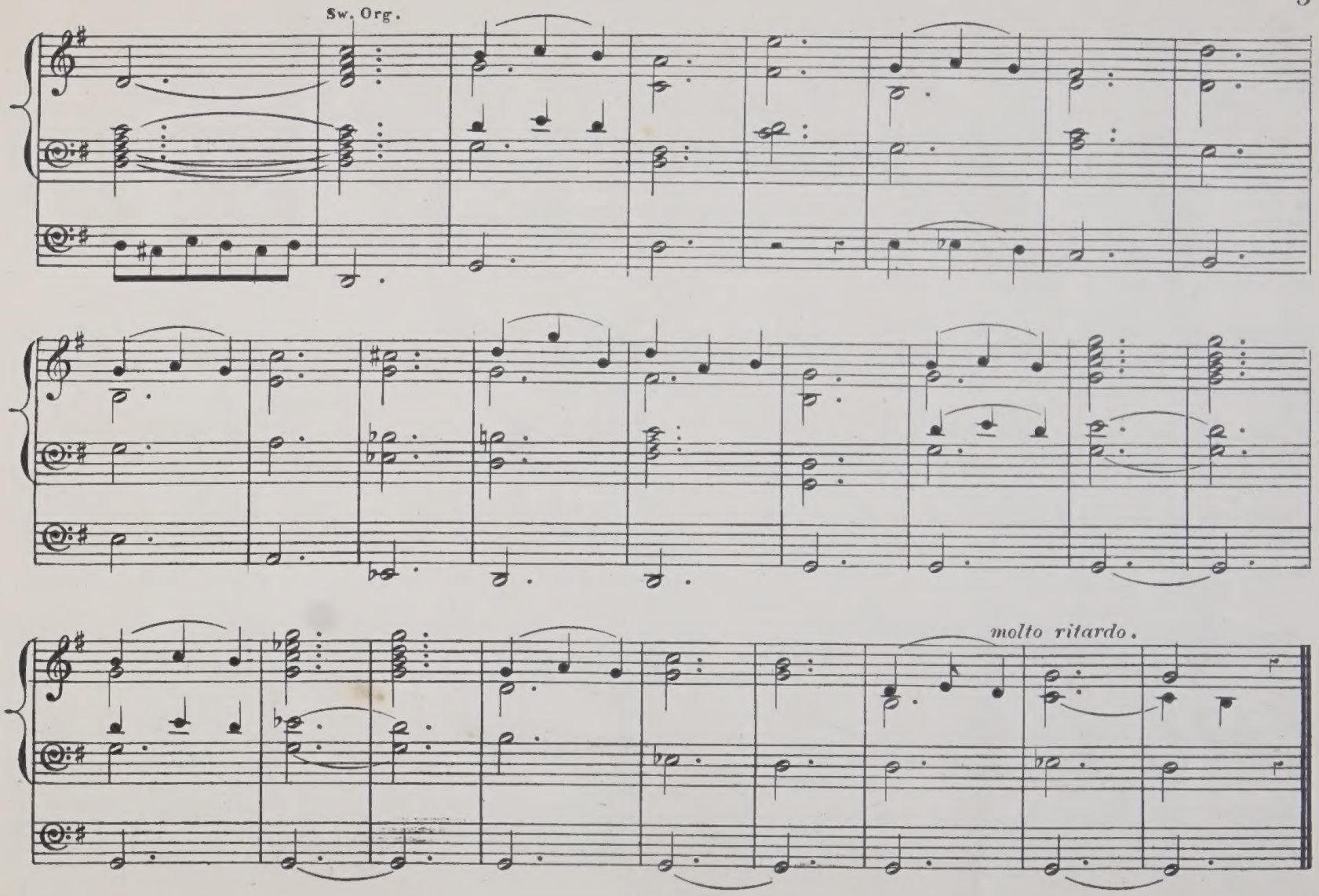
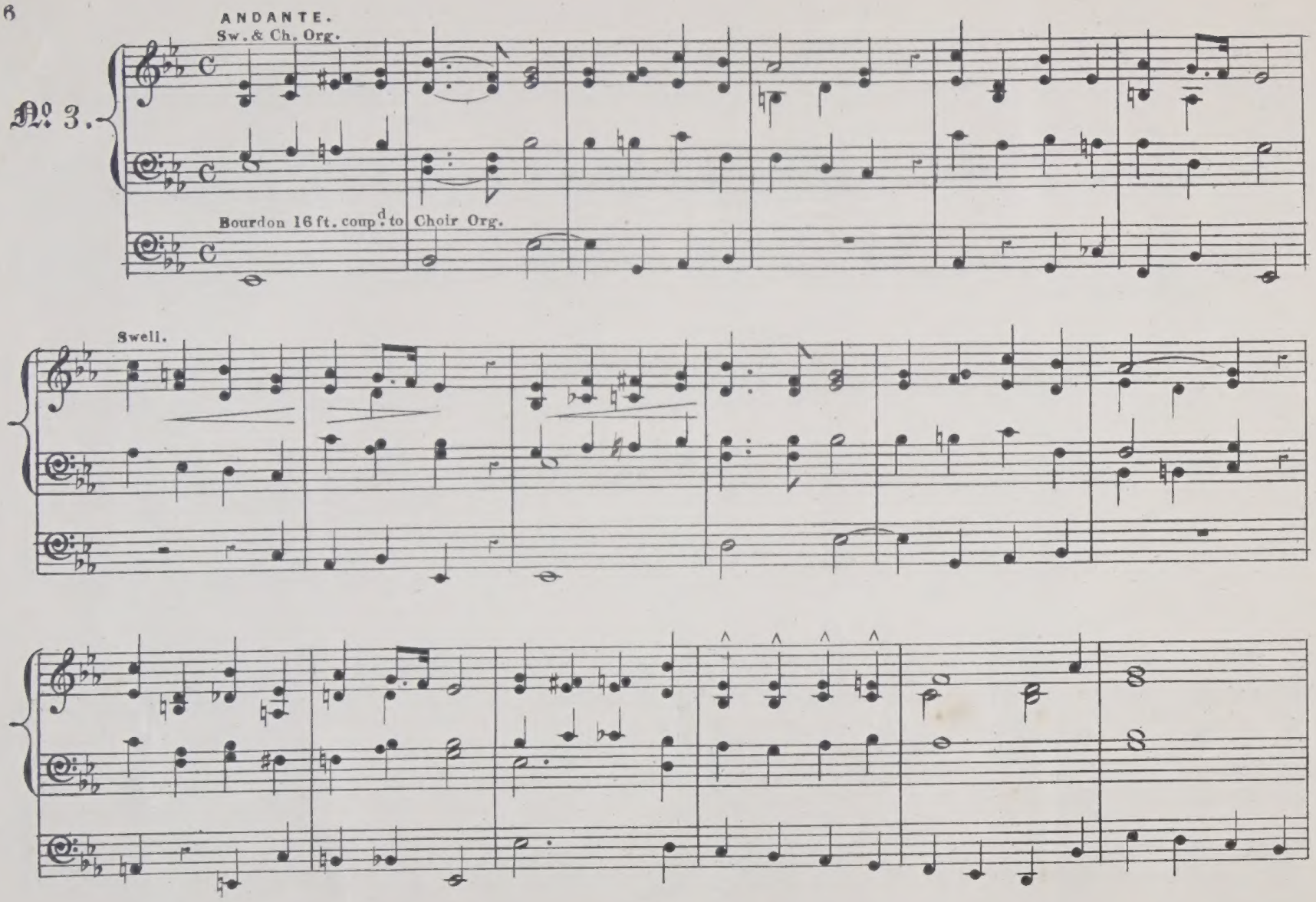


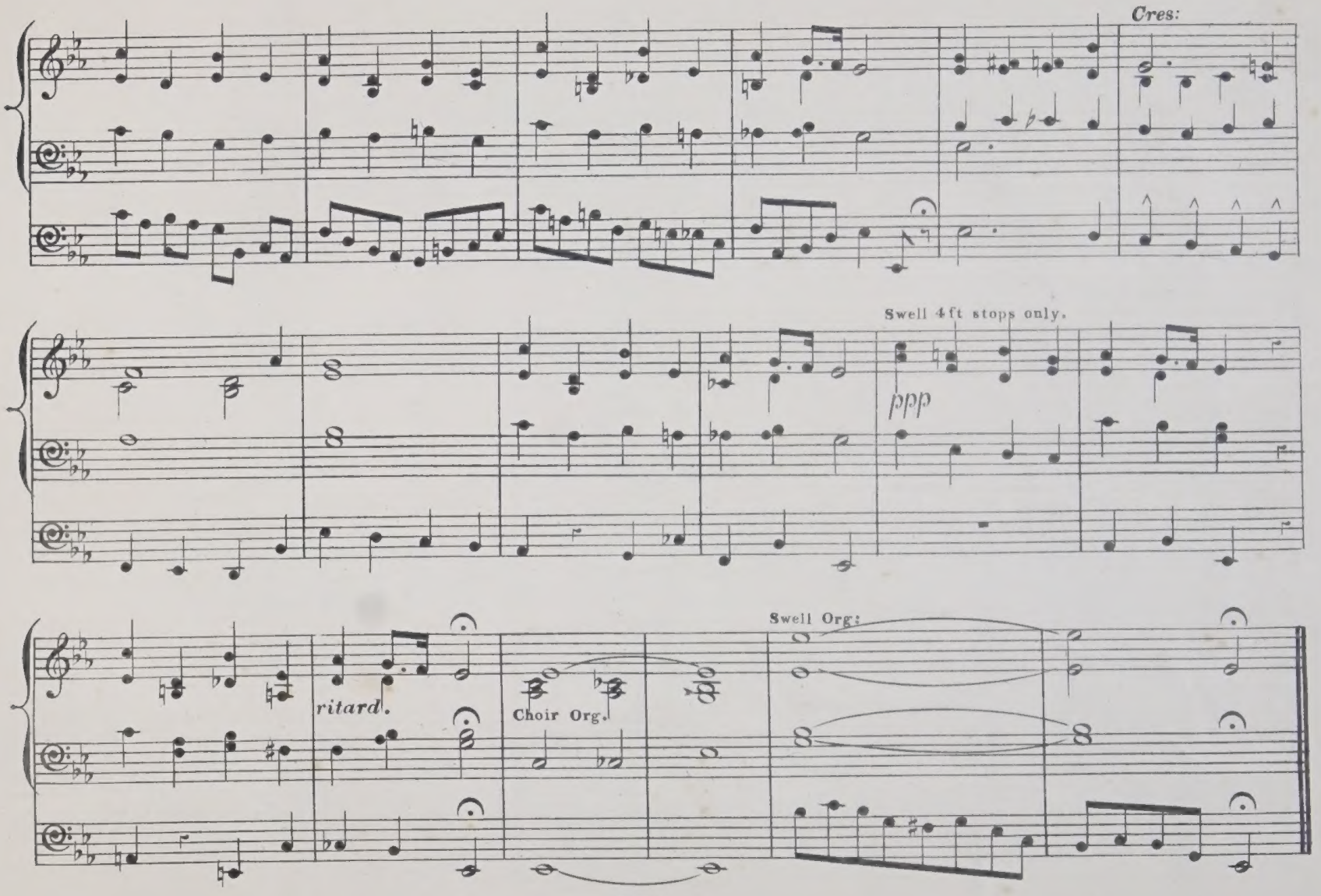

pp
Cres:
Sw: Org.
Cres:
Man. 2.
Choir.
Dim.


Sw. Org.
rall:
Violoncello Ped.
MODERATO.
Choir and Sw. Org.
№ 2.
Ped. coupd Man:
Swell.
rit.


rit.
a tempo.


Sw. Org.
molto ritardo.


ANDANTE.
Sw. & Ch. Org.
№ 3.
Bourdon 16 ft. coup.d to Choir Org.
Swell.


Cres:
Swell 4ft stops only.
ppp
ritard.
Choir Org.
Swell Org:

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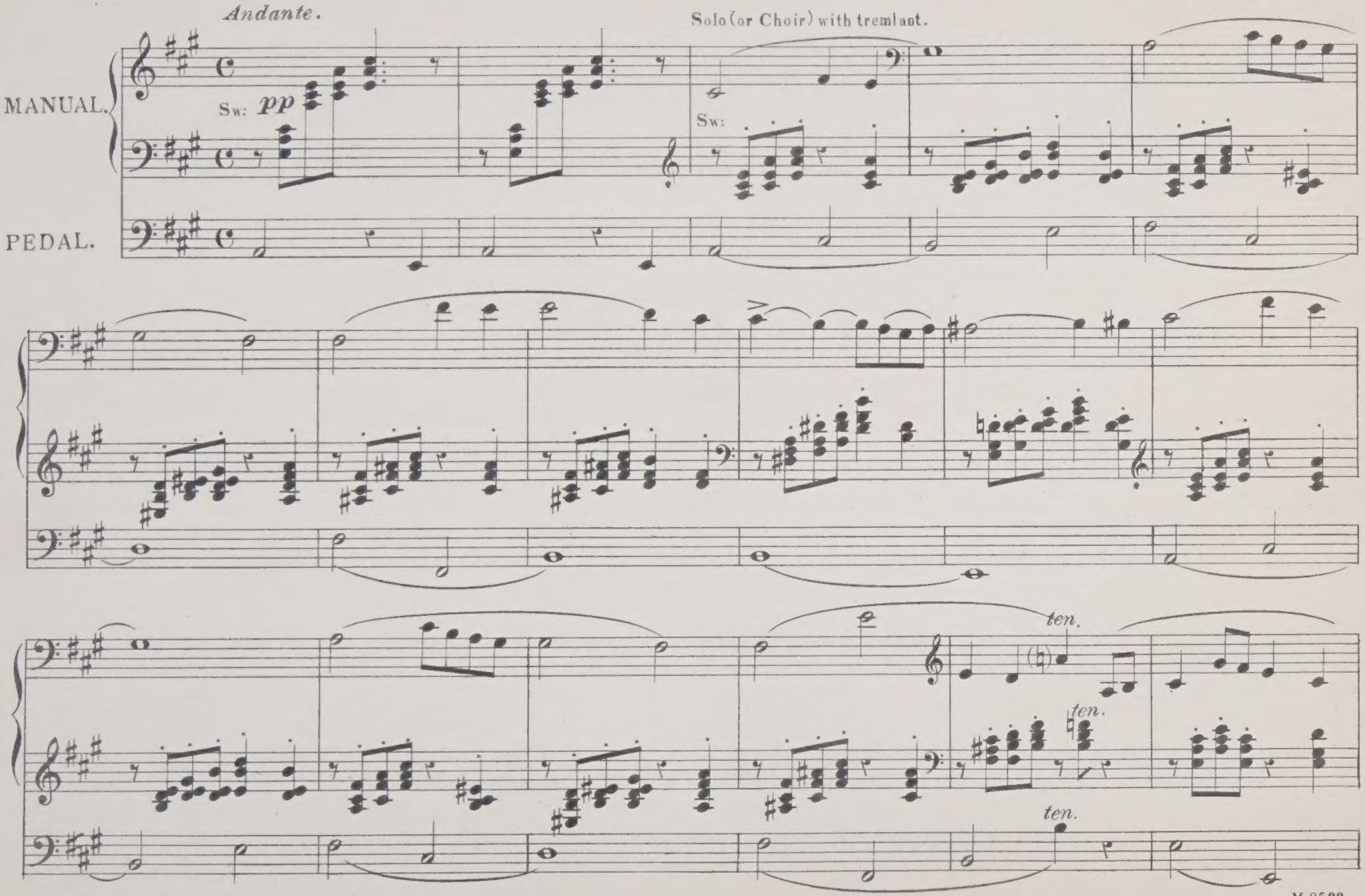

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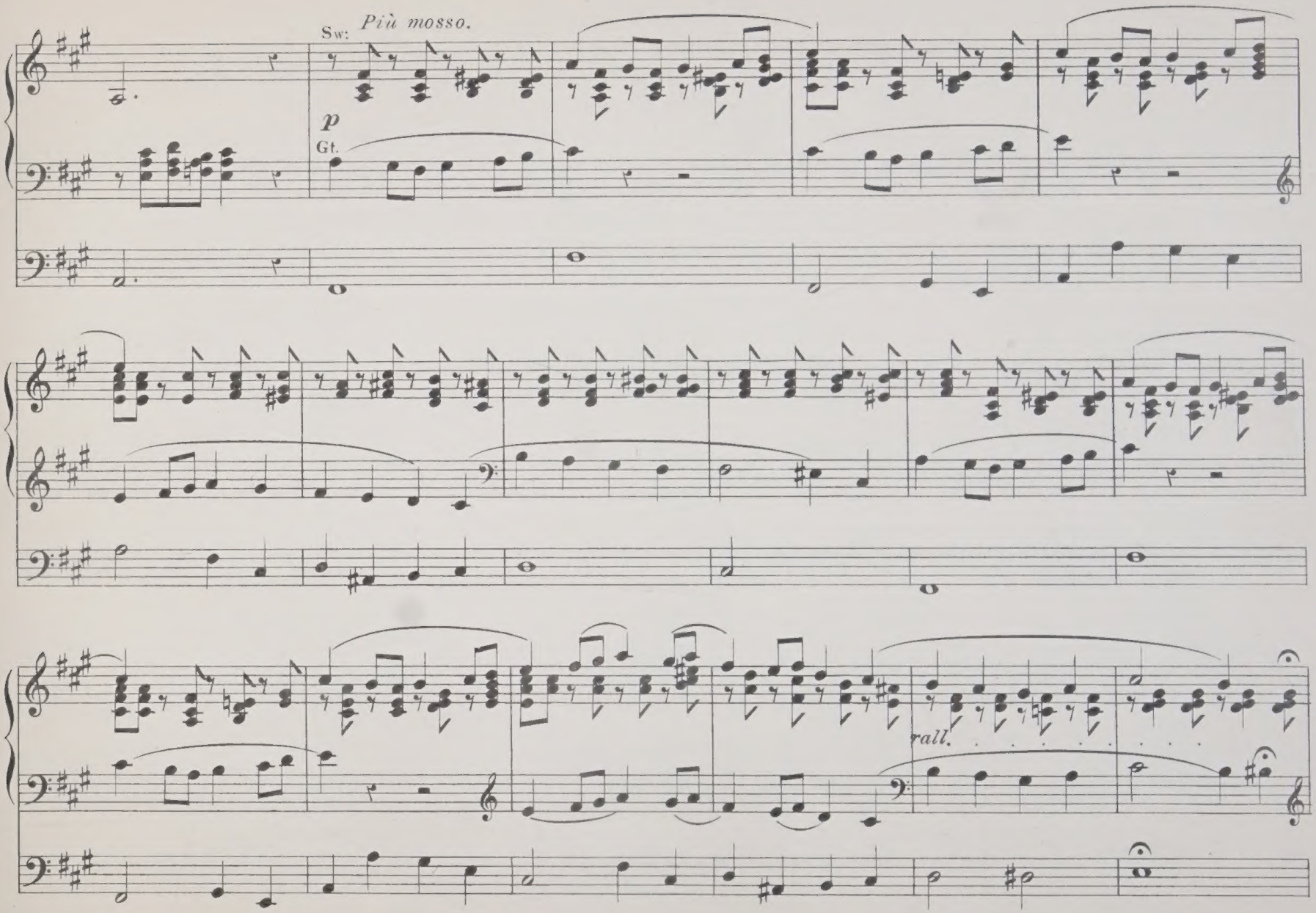
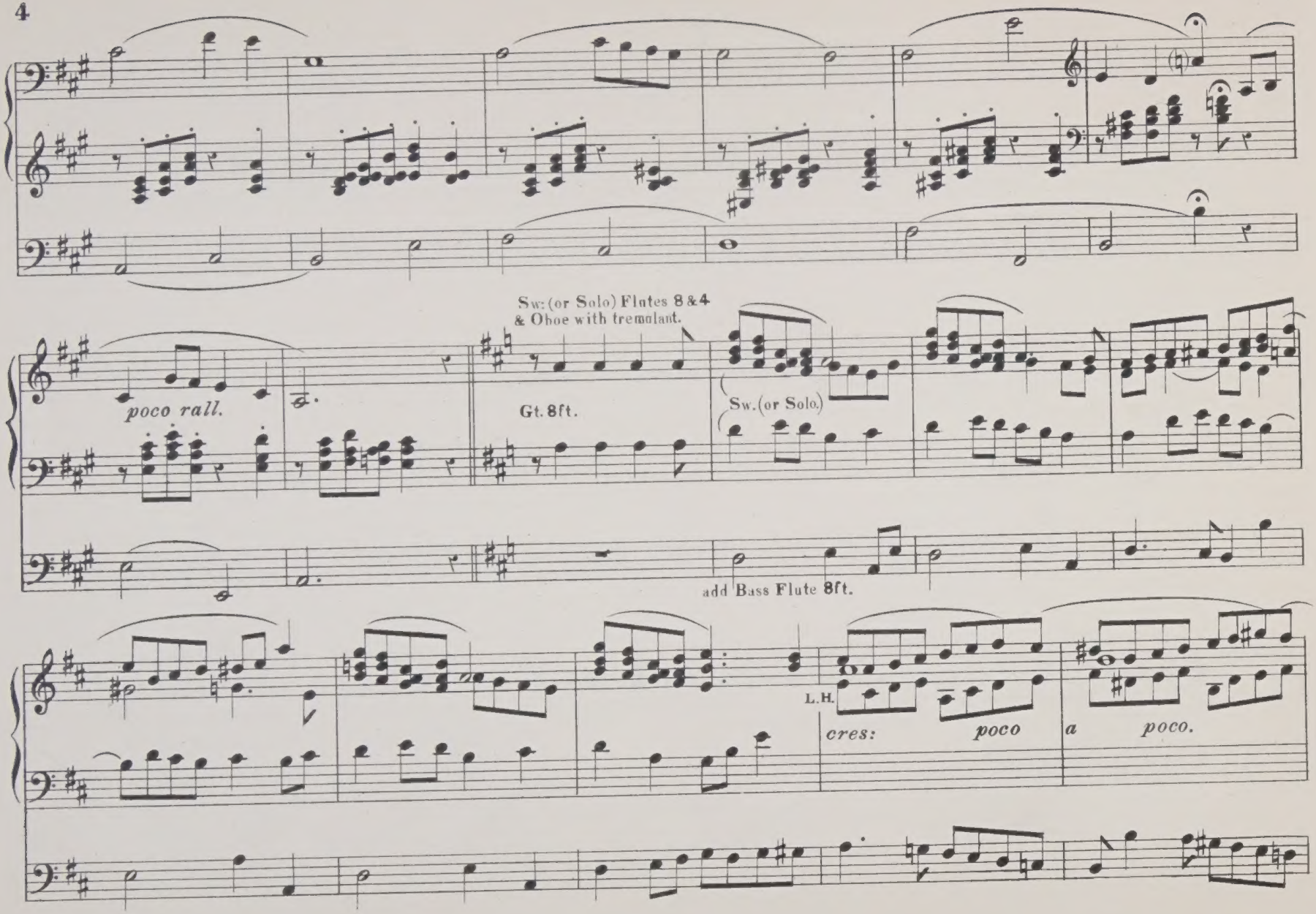
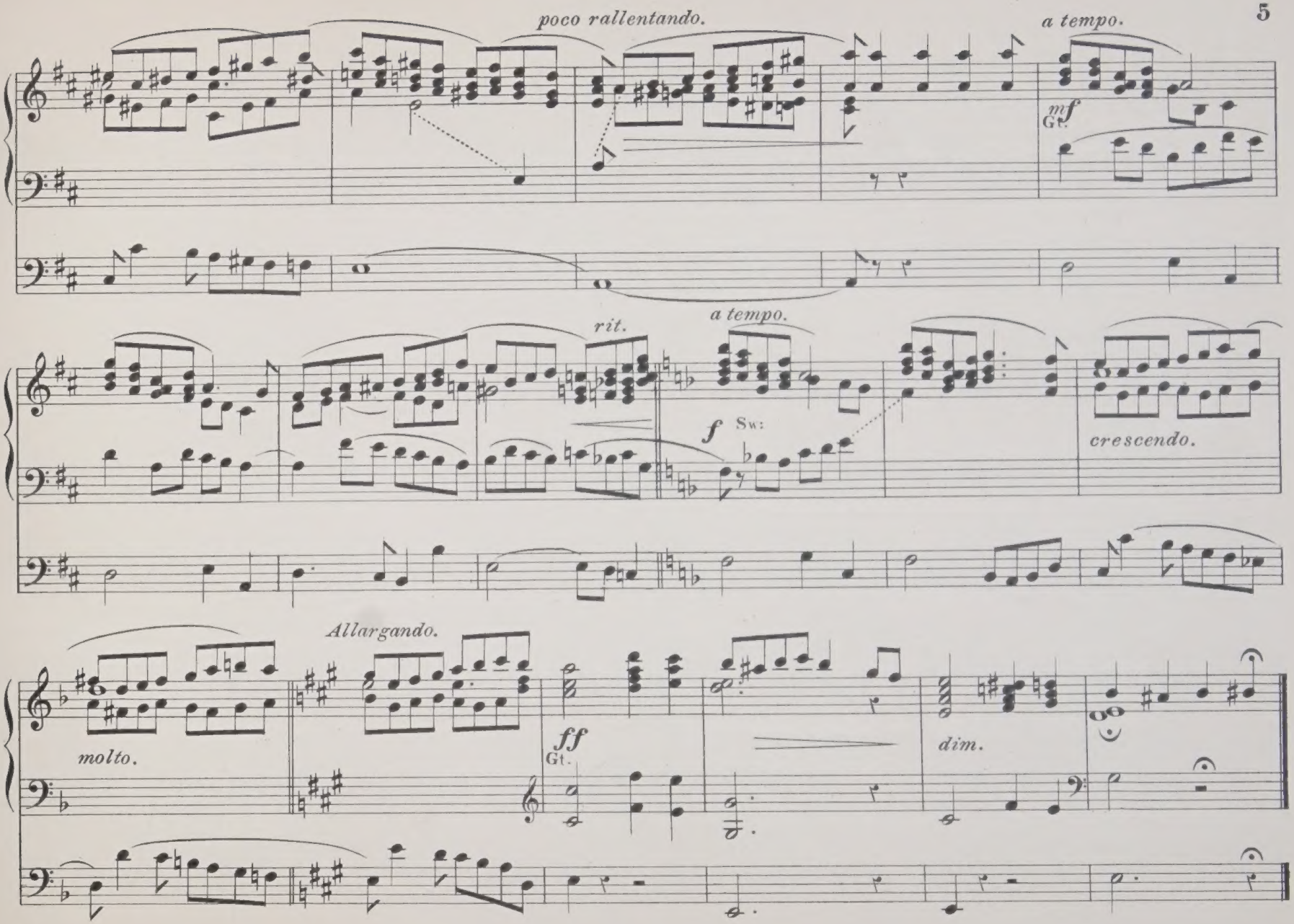
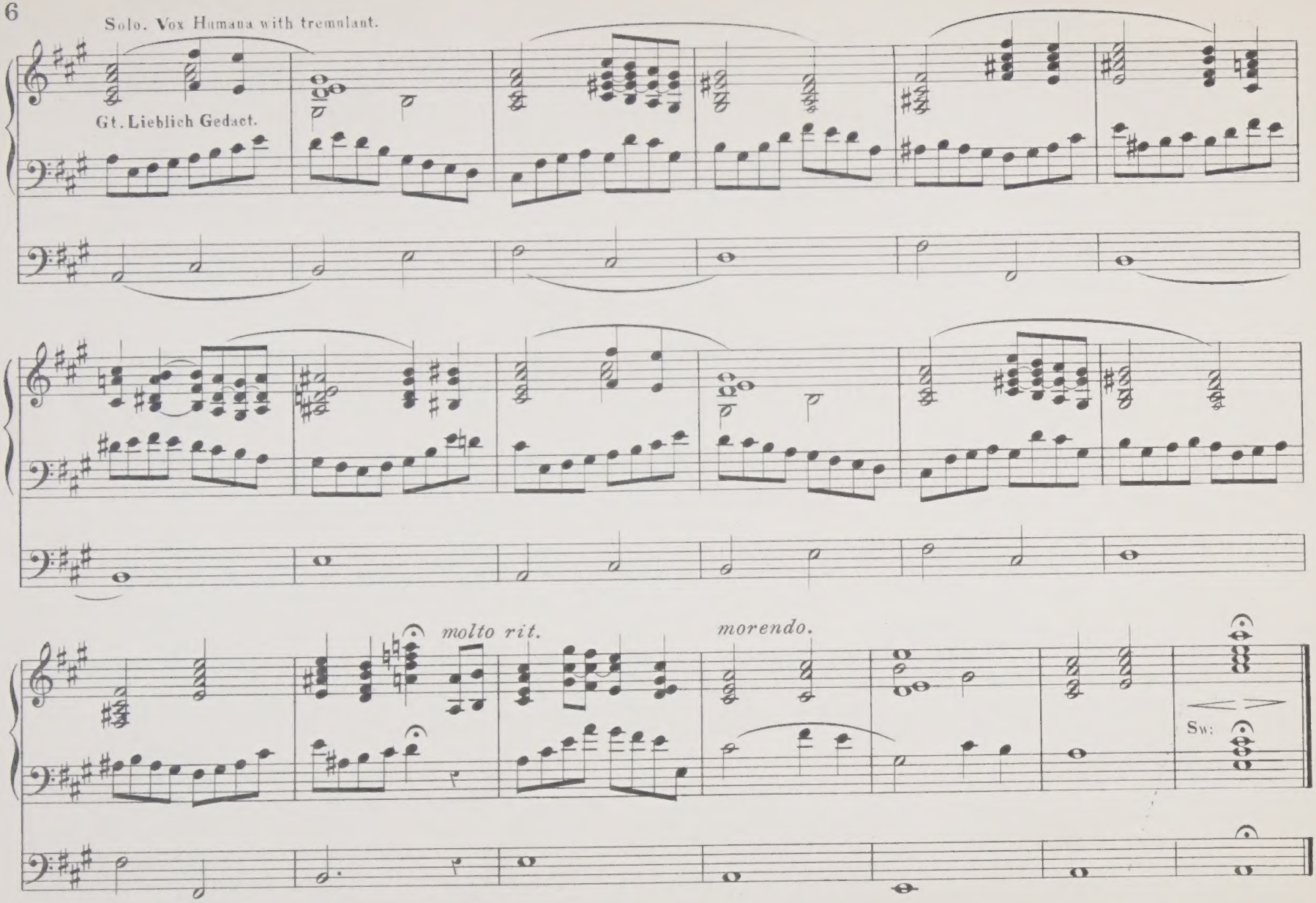

Sw:
Più mosso.
p
Gt.
rall.


poco rall.
Sw: (or Solo) Flutes 8 & 4
& Oboe with tremulant.
Gt. 8ft.
Sw. (or Solo.)
add Bass Flute 8ft.
L.H.
cres:
poco
a
poco.


poco rallentando.
a tempo.
mf
Gt.
rit.
a tempo.
f
Sw:
crescendo.
Allargando.
molto.
ff
Gt.
dim.


Solo. Vox Humana with tremulant.
Gt. Lieblich Gedact.
molto rit.
morendo.
Sw:

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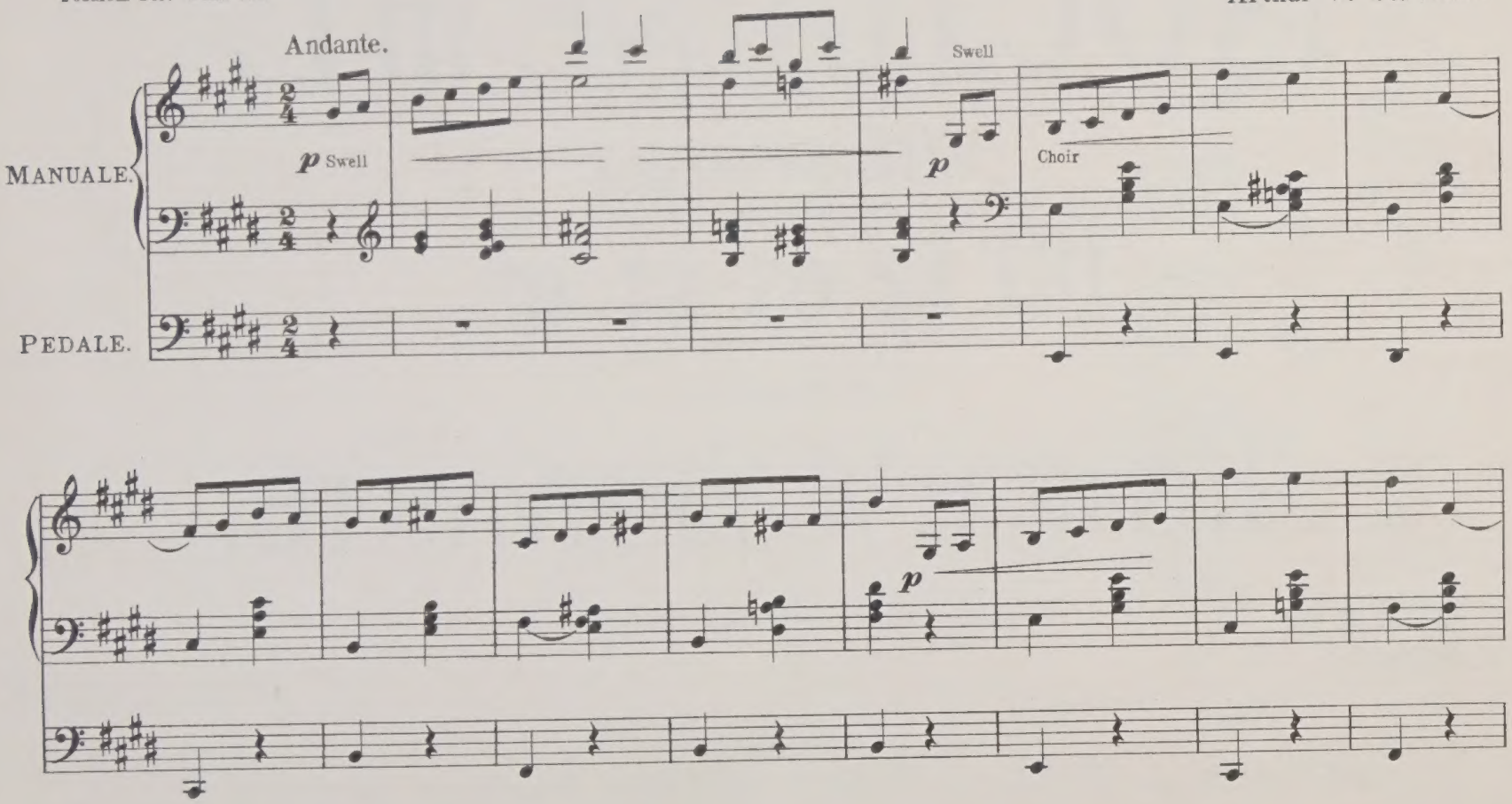
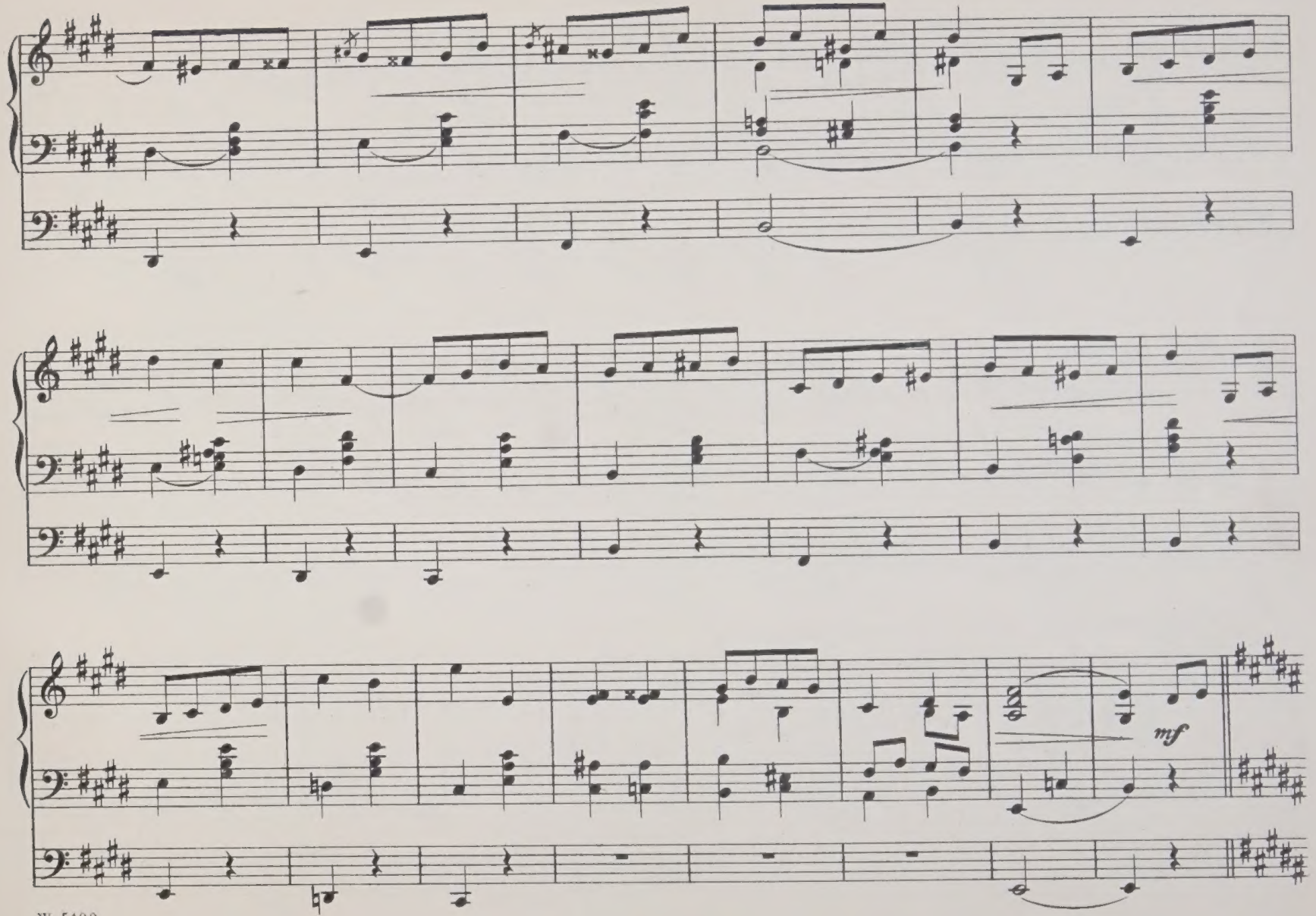
Pedale — Soft 16 and 8 ft.

Arthur W. Servanté.

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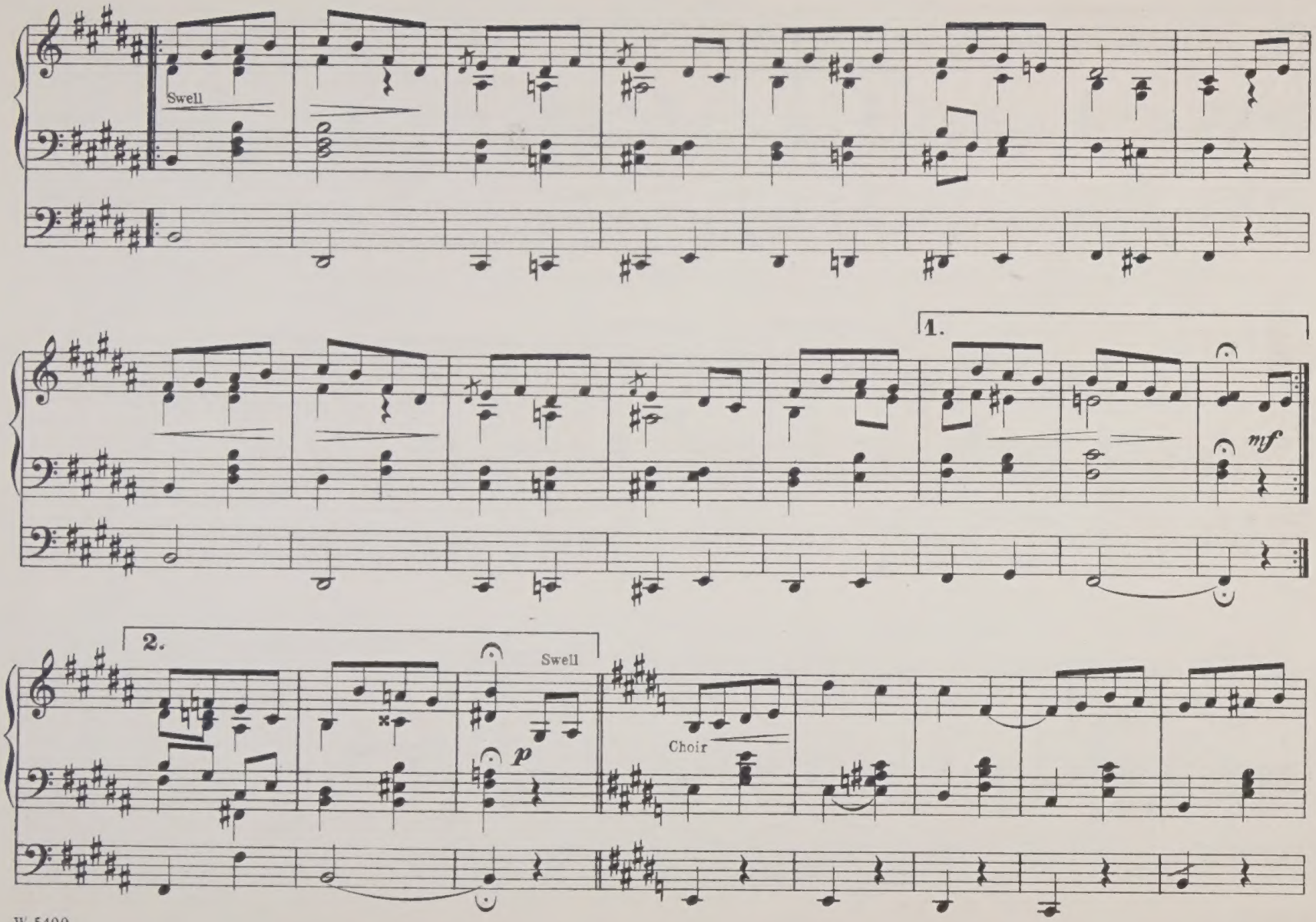
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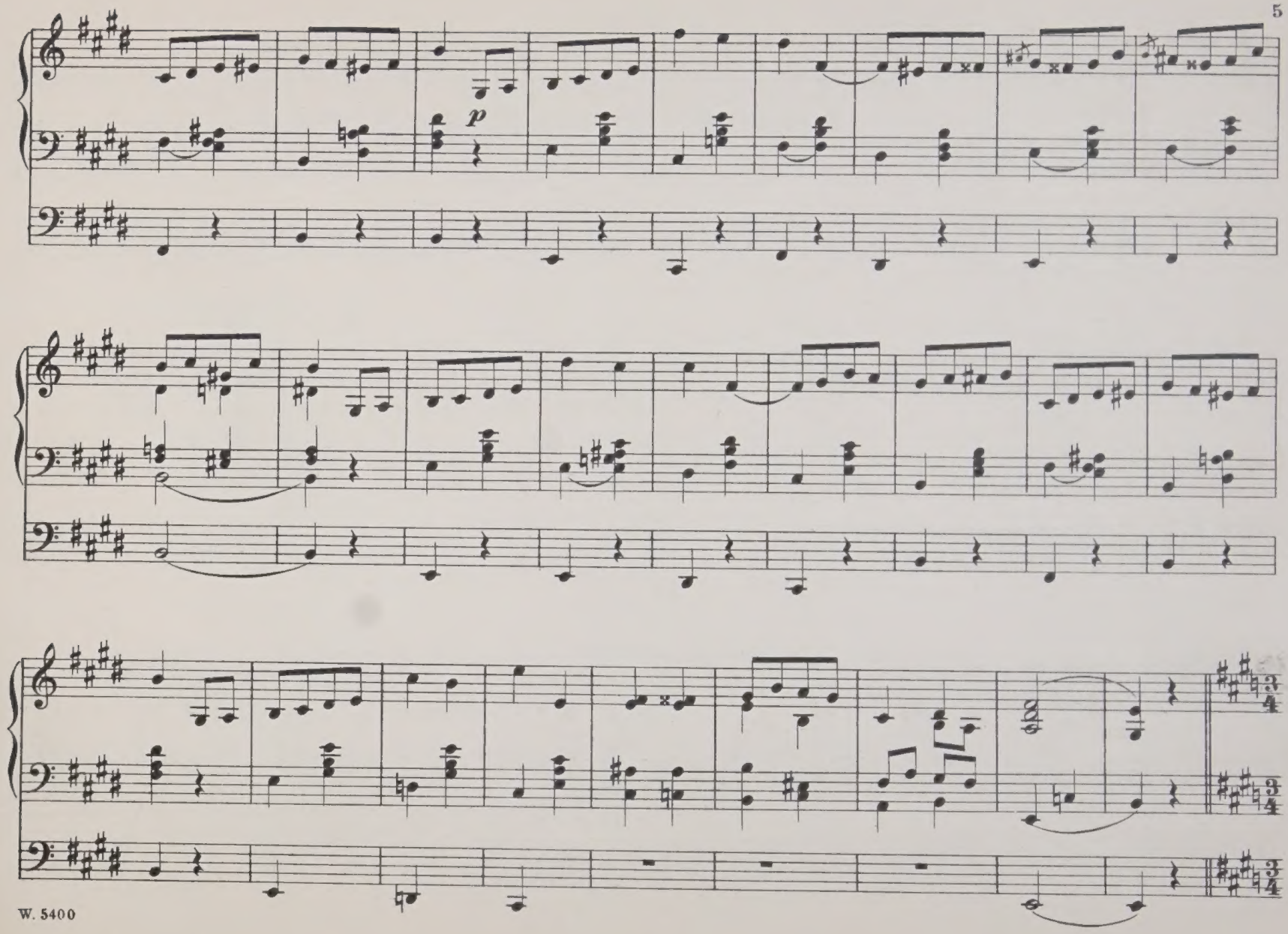
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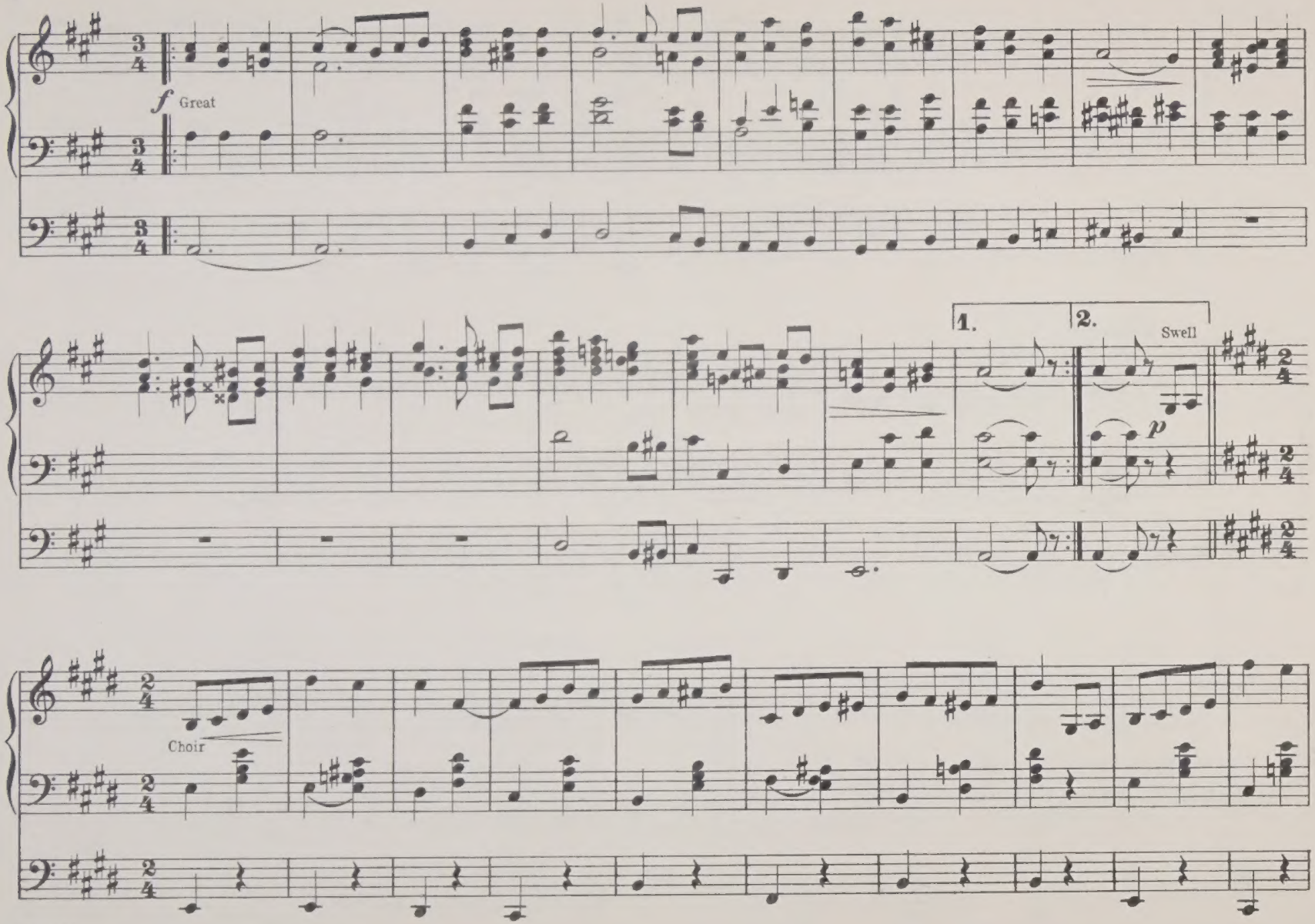
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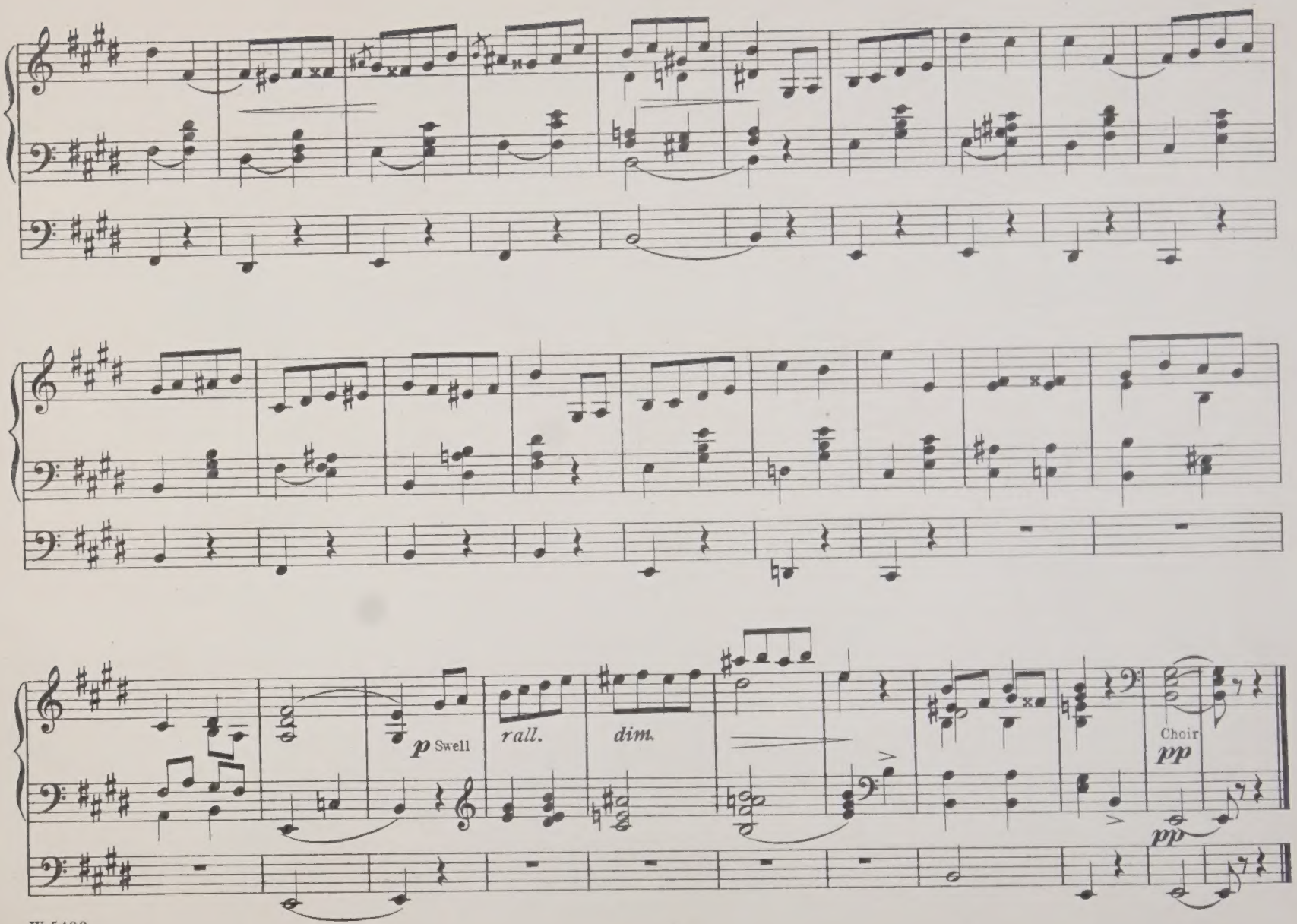
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PREFACE.

ALTHOUGH but to-day offered to the public, this little work is, in fact, more than eight years old. At the commencement of the year 1848, the congregation of St. Luke's Church, desirous of some better performance of the musical portion of the service than is ordinarily found in the parish churches of London, instructed me to take the necessary steps towards the formation of a choir. A very early question for my decision was as to the amount and kind of music to be sung under this state of things. It seemed to me, that although the service might be, to a great extent, what is termed "choral," it should not, on that account, cease to be congregational. We might, for instance, advantageously adopt much of the cathedral usage—such as singing the responsive parts of the service, and chanting the Canticles and Psalms of the day—in which the congregation would speedily learn to take part; and we might even have an Anthem in the place allotted to it in the Prayer-Book; but we must, notwithstanding, retain the *Metrical Psalmody*, if we would not both destroy a characteristic feature of the Parochial Service, and deny to the people a kind of music which, according to my experience, and in spite of some modern notions on the subject, they certainly sing, when favourably circumstanced, with more zeal and effect than any other. Having decided on the maintenance of Metrical Psalmody, my great difficulty was in selecting an arrangement of tunes for the use of my choir. I may have been fanciful or hypercritical, but I confess that, after making an extensive acquaintance with books of the sort, I found none entirely to suit my purpose. Most, doubtless, had merits to recommend them for their peculiar objects; but it was not in accordance with the views I have always held on the matter, to adopt either the pretty glee-like harmonisation of some, or the Gothic severity of "note against note"—both tiresome to the singer, and not necessarily of a devotional character—found in others. I therefore, as many have done before, determined to arrange a Tune-Book for myself, and hoped—as, doubtless, did my predecessors—to advance Parochial Psalmody one step, at least, in the right direction.

The same reasons which induced me to undertake the work—added to the kind solicitations of many friends, amateur and professional—have now led to its publication. The style of the vocal arrangement answered my expectation. The choir sang their parts with spirit and satisfaction; the congregation speedily ceased to find any difficulty in bearing their share in the general harmony; and I trust and believe that similar results will follow wherever it is adopted.

Having thus given the history of this little book, it is necessary to say something as to its contents. The object has been, not to accumulate the greatest possible number, but to present a fair selection of ordinary and useful tunes, put into the best shape I could devise for choral and congregational purposes. Many of the melodies have been, probably, much corrupted by long use. The extent to which they are impure, however, would now be very difficult to ascertain; and I have, therefore, taken the least objectionable versions I could procure, that were, at the same time, at all reconcilable with the prevailing traditional habit of singing them. There are, also, several melodies in this collection of which I by no means approve; but since, in spite of their demerits, it seems probable that they will always continue in congregational use, I thought it best to admit them—clothed, however, in such a style of harmony as might, in some degree, compensate for their original meanness or triviality of character. The number of absolutely new tunes is very small, being limited to two, composed by a former pupil of mine, Mr. Aspinwall, of Bolton (and which, for their musical merit, and the scarcity of good tunes in their peculiar metres, are well worthy a place in any collection), and two or three contributions of my own, composed to metres at present very scantily provided with appropriate melodies. The tunes marked as *German Melodies* are taken—with certain slight, though necessary, alterations—from the 371 *Vierstimmige Choralgesange* of Sebastian Bach.

Several of the tunes are harmonised in two different ways. Their use, at the organist's discretion, will be found of service in the progress of a long psalm, not only as affording relief to the ear, but as a means of following, in some degree, such variety of sentiments as may exist in the words. A few of the melodies appear in a third shape—namely, sung in unison and octave by the choir, and supported by an independent organ-part: and from this mode of treatment, judiciously applied, the *choral* will be found to yield some of the finest effects of which it is capable. It would have been impossible to have given this triple form to every tune (even if all were properly susceptible of it) without unduly swelling the bulk of the volume. The examples given are, therefore, rather offered as practical hints to organists who may feel disposed to carry out the suggestion. With the same view I have inserted, at the end of the book, an example of four methods of "giving out" a psalm-tune;—the object in all being to keep the melody palpably distinct, under whatever form of accompaniment.

The organ-part, throughout, it will be seen, is not simply a compression of the vocal score. It will serve as a guide to the less experienced class of organists as to what additional notes can be advantageously introduced in accompaniment without damage to the progress of the vocal harmony. No further explanation is necessary as to this organ-part, except that the *pedals* are to be employed throughout, either as an independent part (as happens in a few places) or in doubling the lowest notes of the bass staff.

It would certainly never have occurred to me to undertake the defence of anything in such very general use as Metrical Psalmody, but for the violent attacks latterly made on it in many clerical quarters, and with, I fear, no very honest intention. A contemporaneous publication, for instance, rejoicing in all the mediæval barbarism of the four-line staff and diamond note, makes its appearance on the assumption (contained in its advertisement) that Metrical Psalmody "is found no longer to satisfy either the spiritual wants or musical tastes of Christians." What may be the "spiritual wants" of the Christians here alluded to, it is needless to inquire; but there can be no difficulty in deciding that "musical taste" must be indeed at the lowest ebb in any who can really prefer the meaningless and uncouth "plain song of the church" to any other combination of sound whatever. Few who have listened to a "choral" in the Lutheran churches of the Continent will have failed to notice the zeal and earnestness with which it is sung, or the grand and solemn effect it produces; and although the music used in the Dissenting chapels of this country is too commonly of a trivial and even vulgar description, it is invariably sung with sufficient of energy and good-will to show both the hold Metrical Psalmody has on the affections of people habituated to sing, and the large musical effect it would yield under the corrective discipline of good taste.

English Psalmody has, undoubtedly, many faults; but I hold it to be the far wiser course to endeavour to correct these by narrowing the selection of tunes, and imparting a more vigorous tone to their harmonisation, than to attempt to supplant it by a style of music utterly barbarous in itself, antagonistic to the grammatical structure of our language, and so wholly opposed to the feeling of the people that it can never come into general use, except on the incredible supposition of a second universal ascendancy of the church which invented it.

HENRY SMART.

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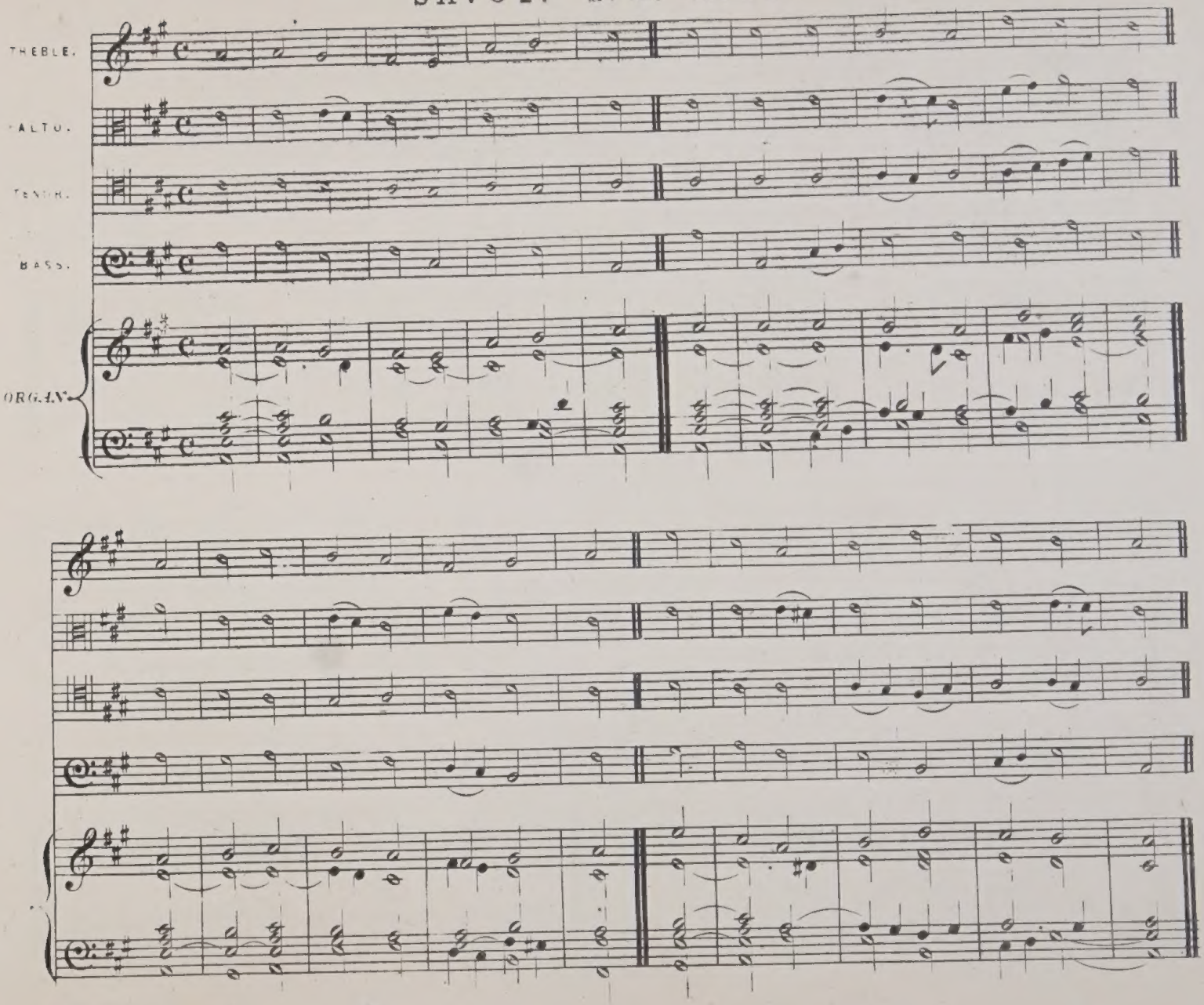

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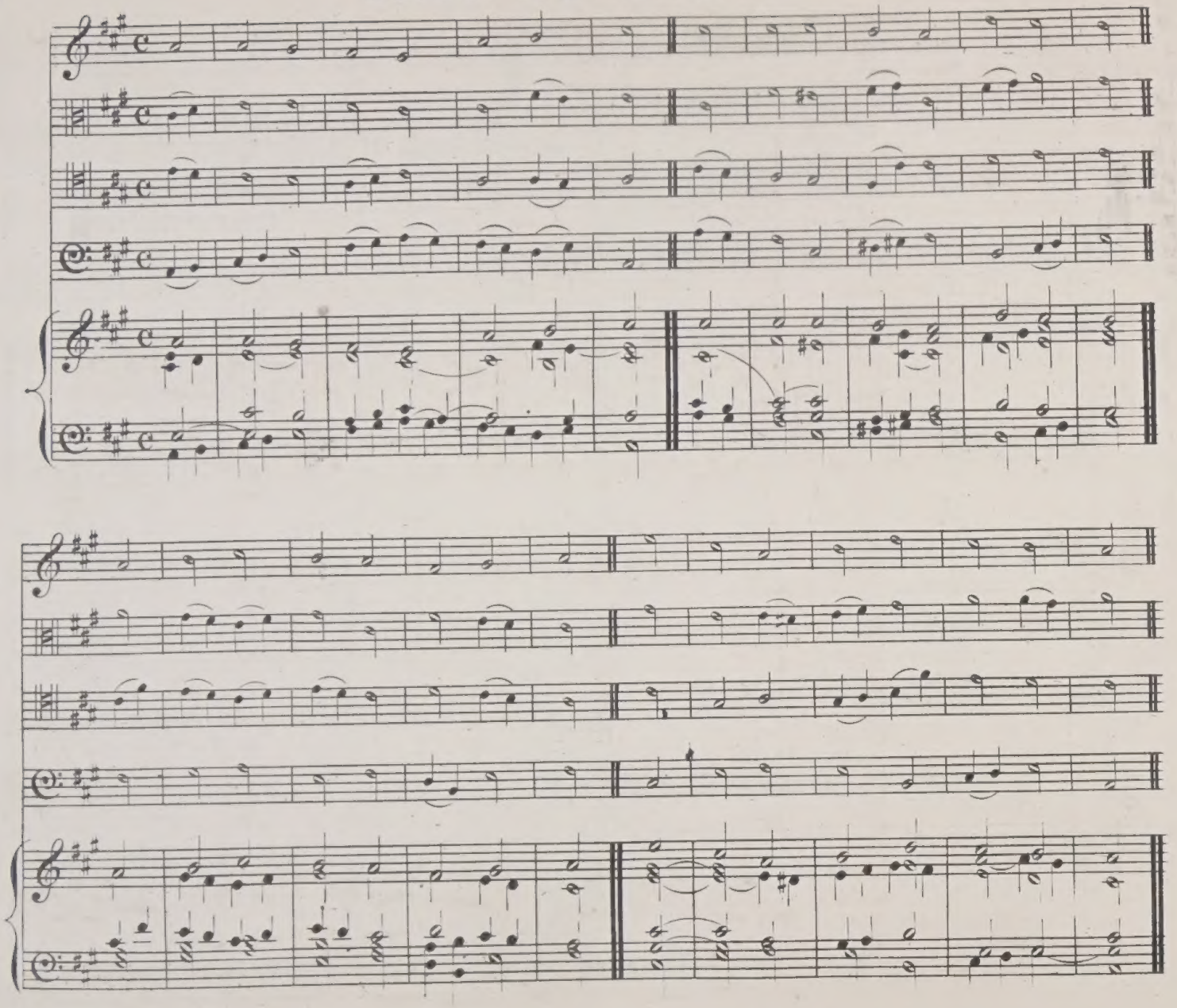

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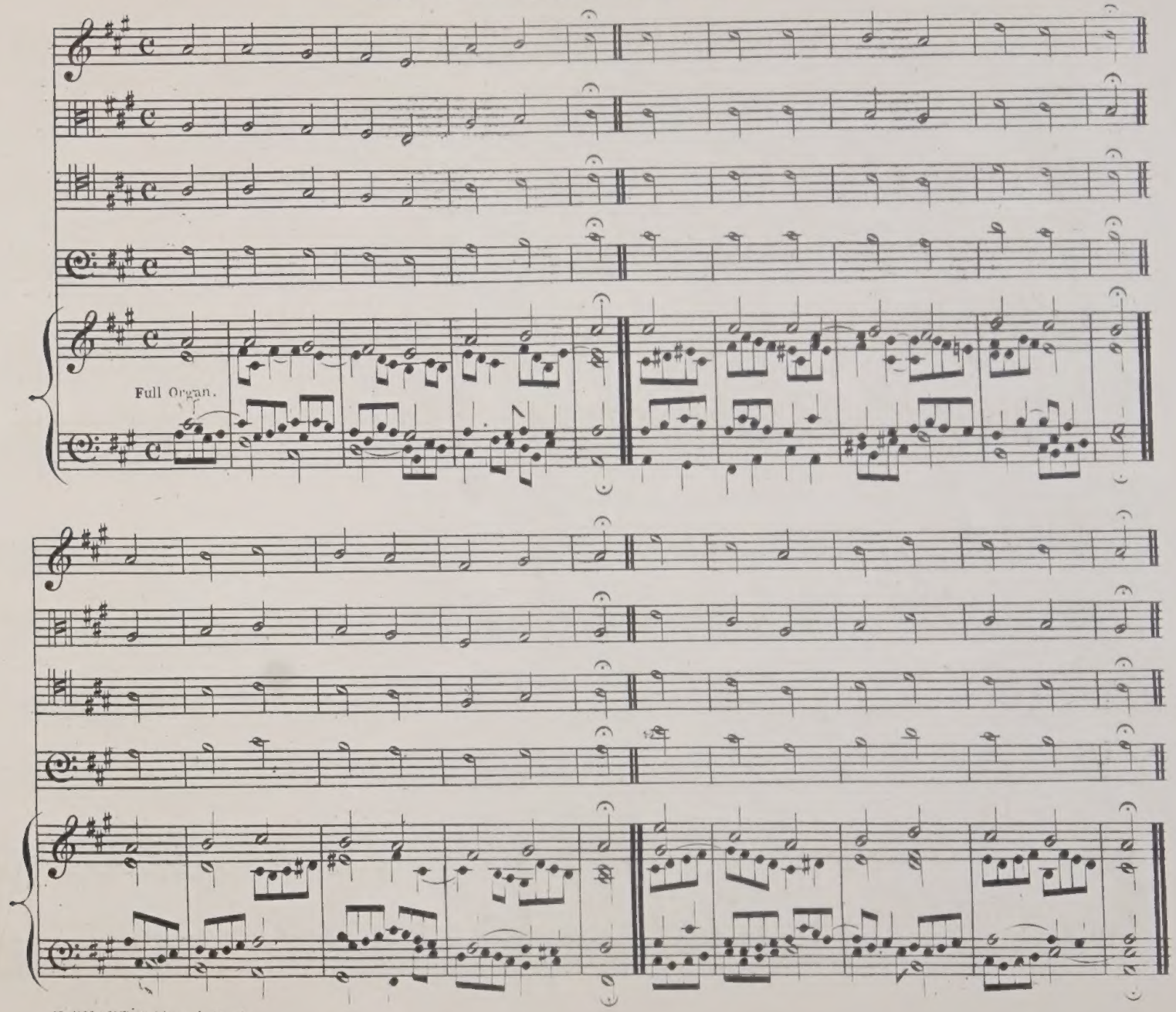

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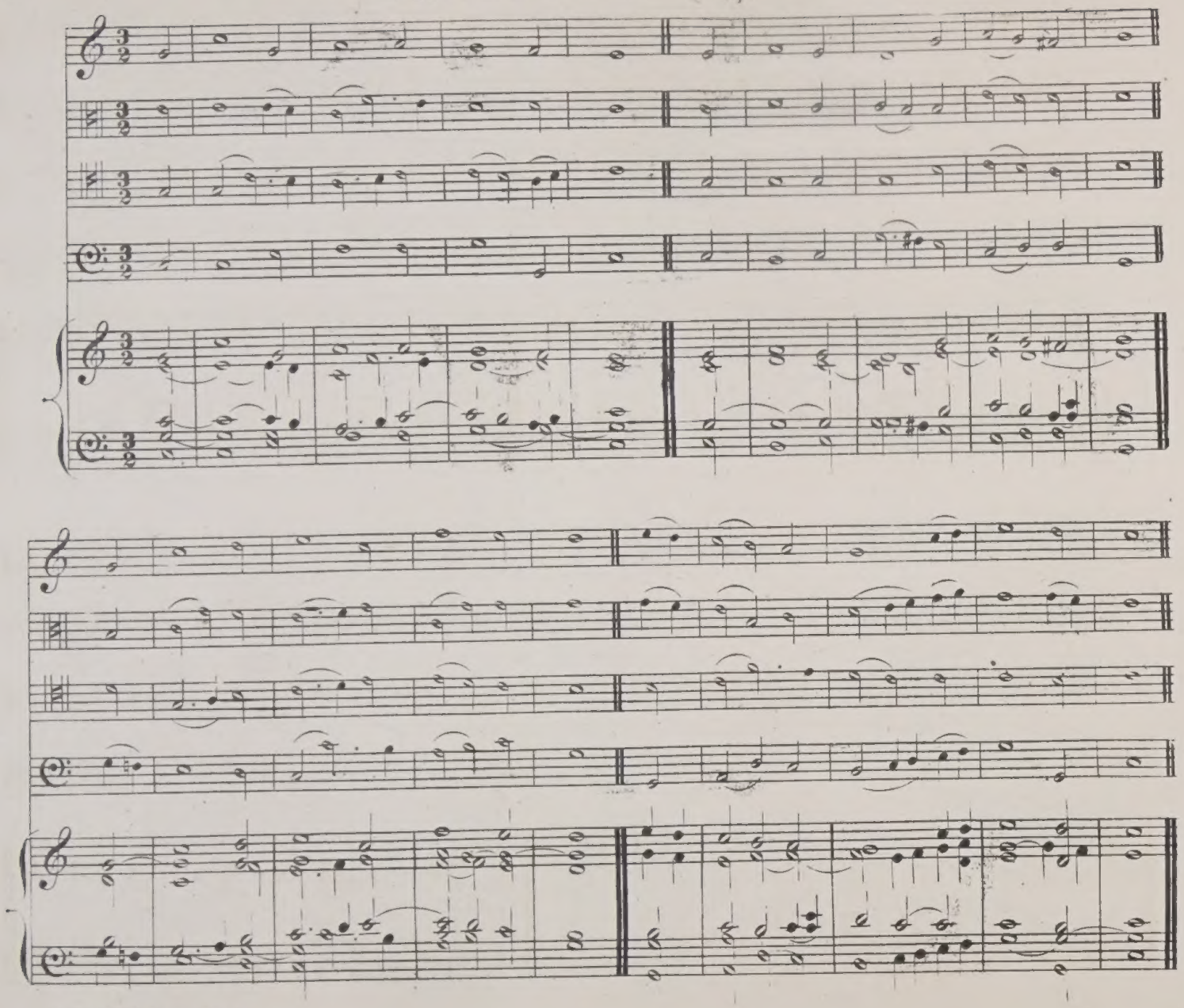

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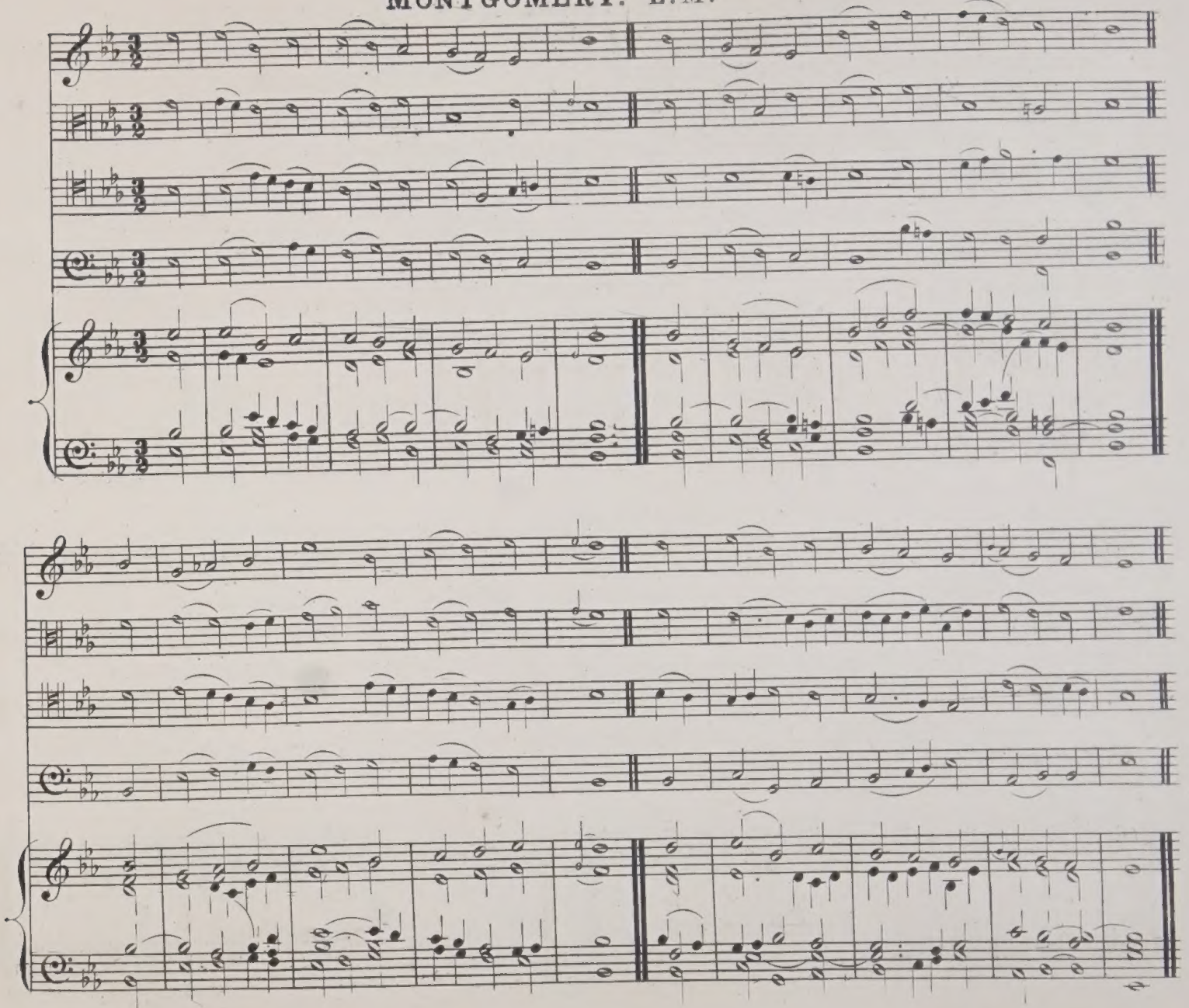

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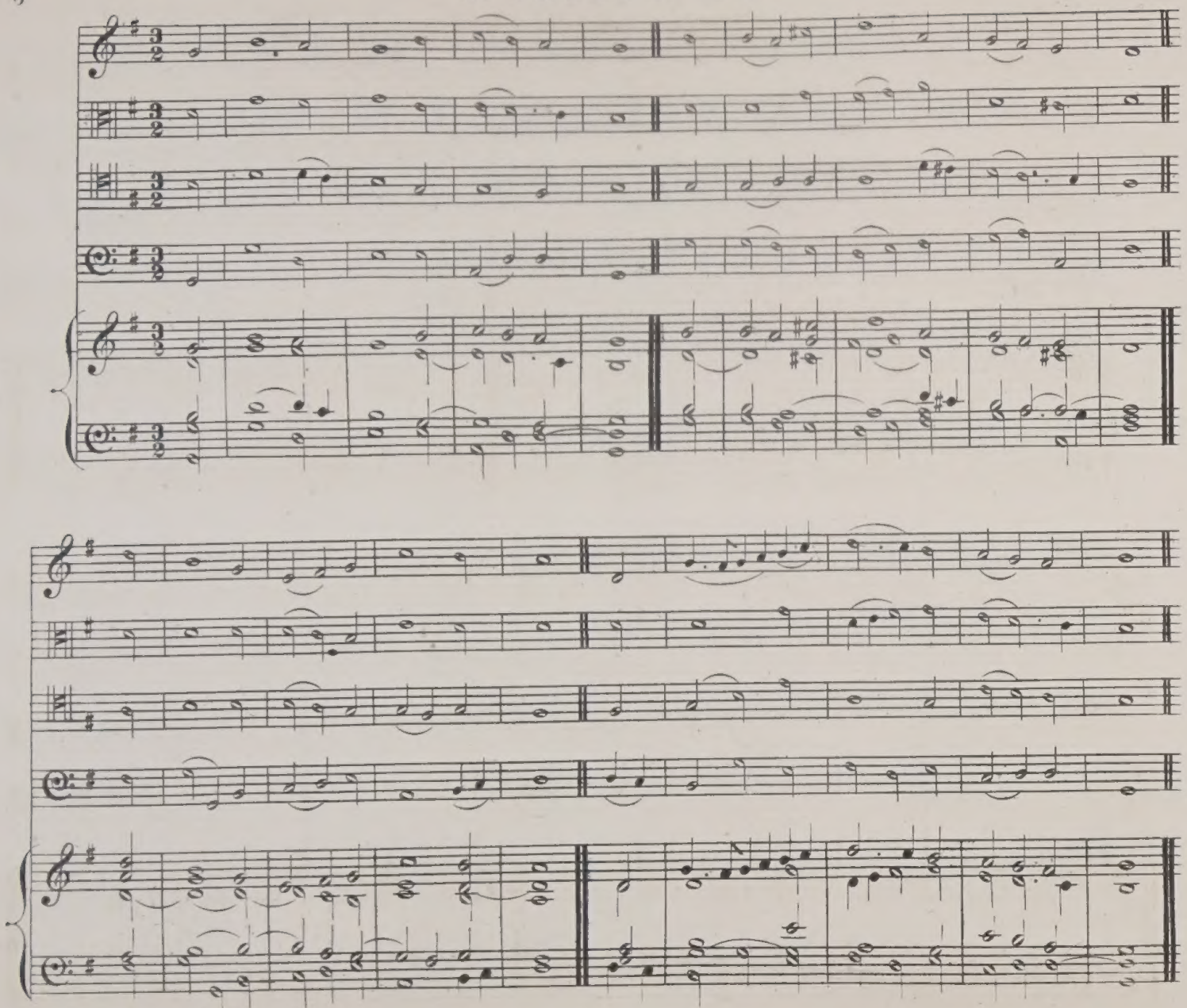

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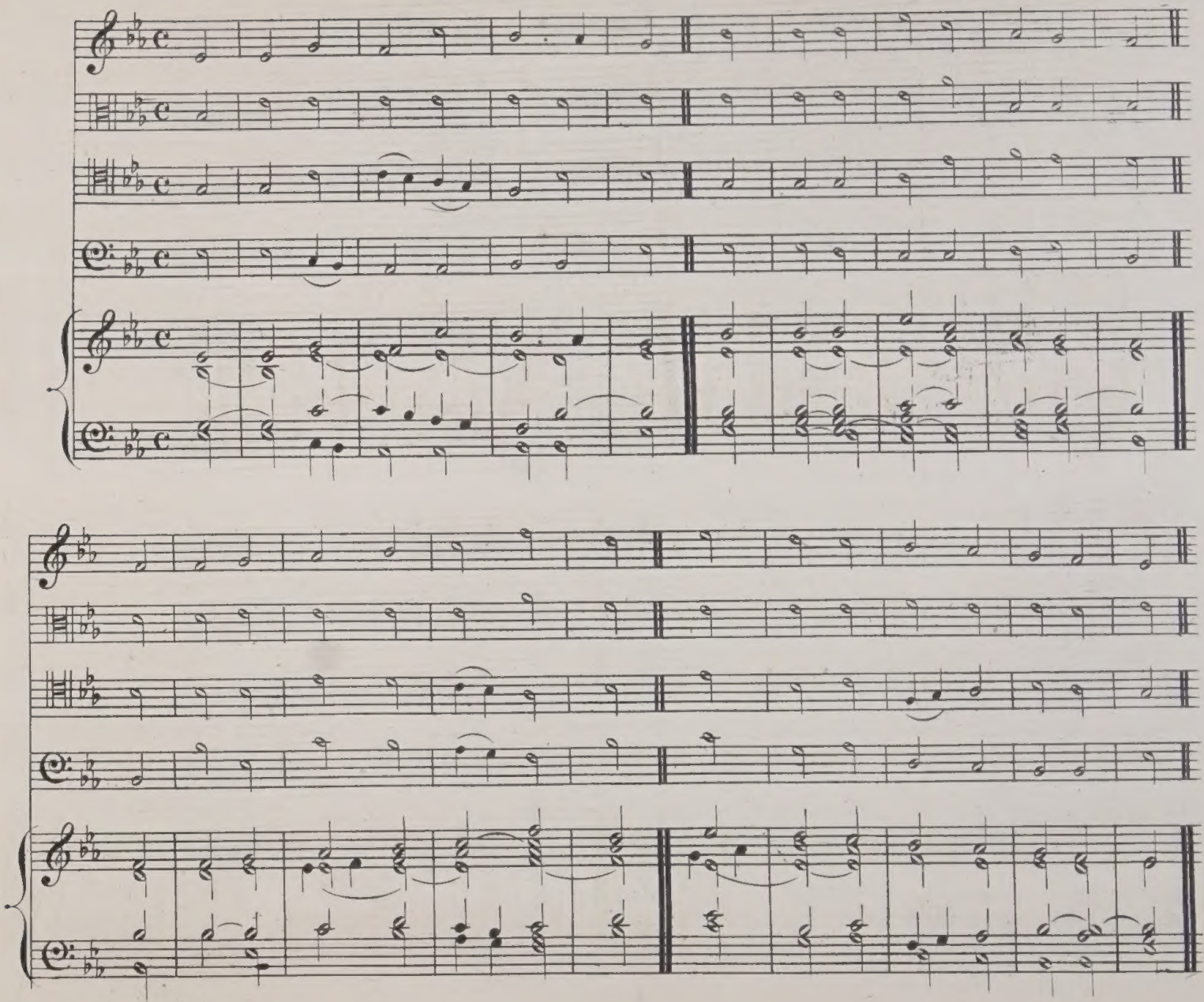

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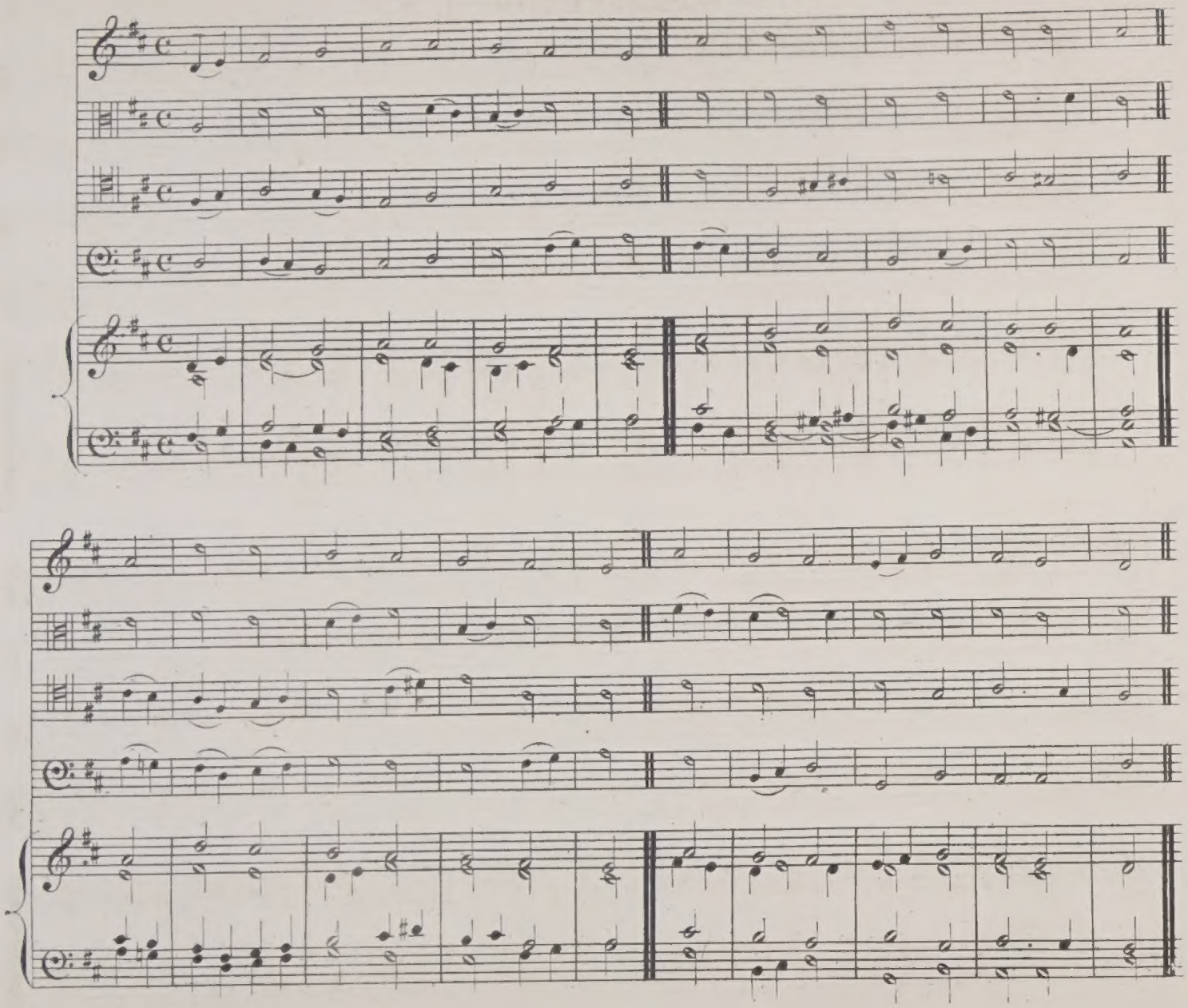

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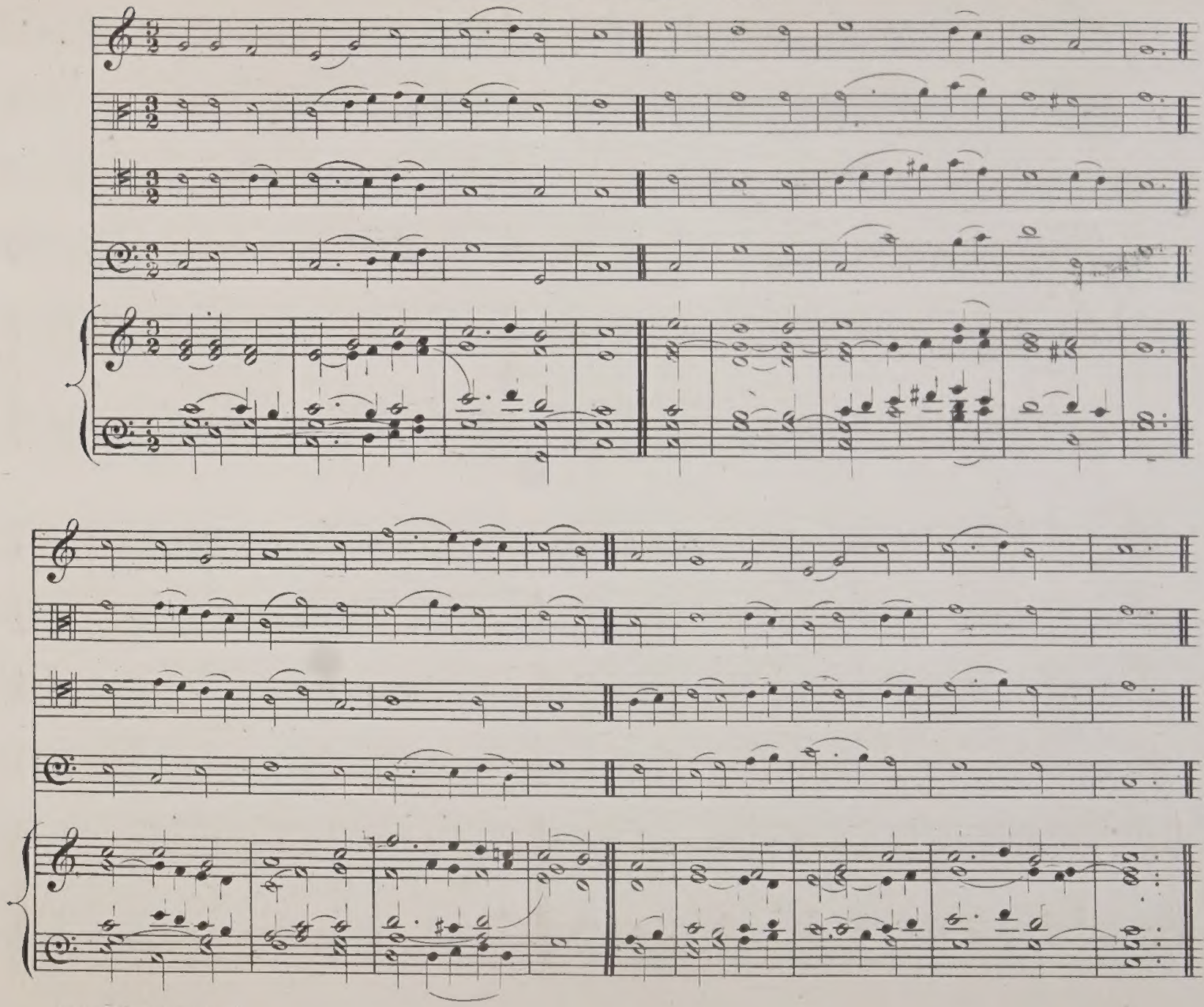

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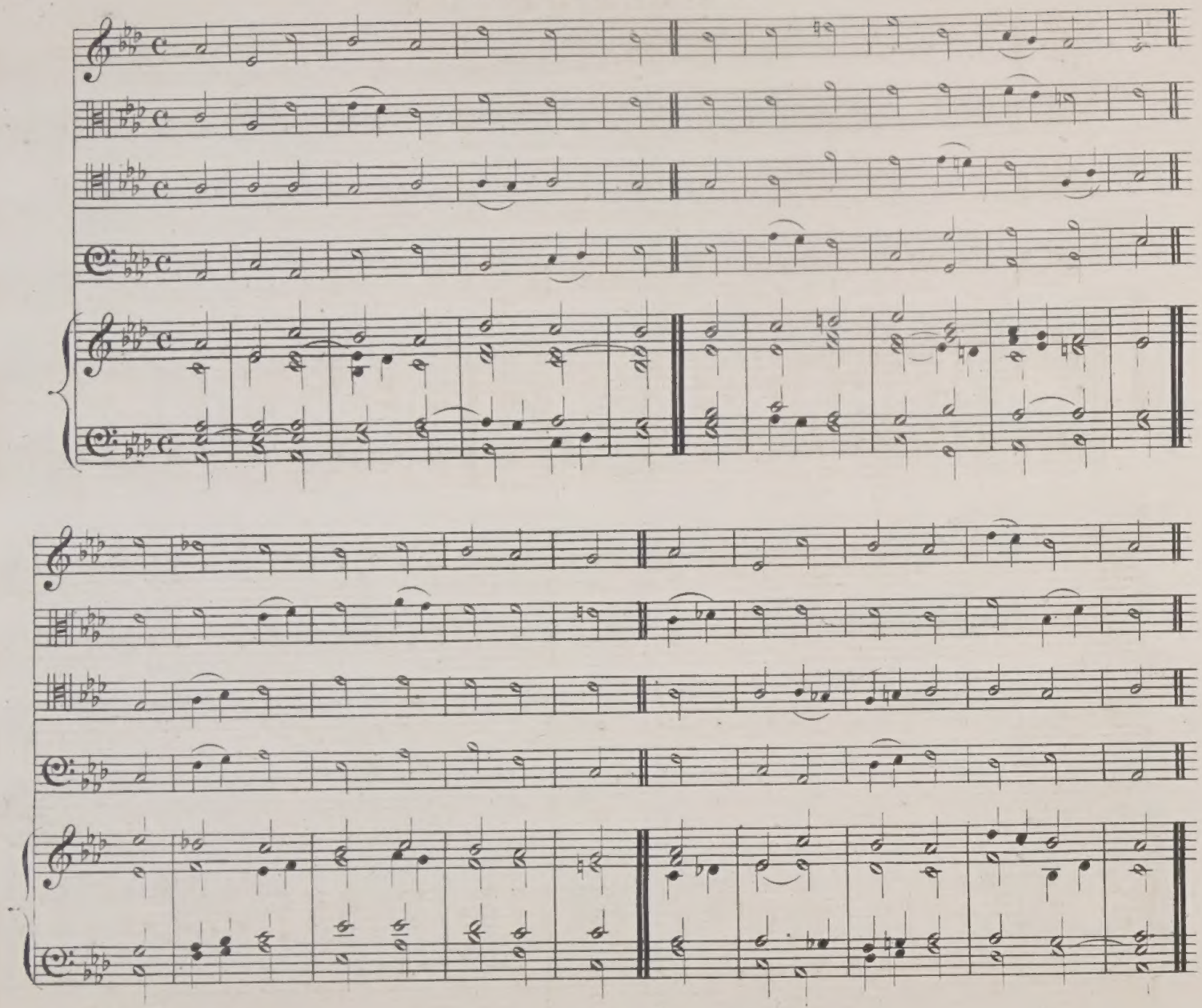

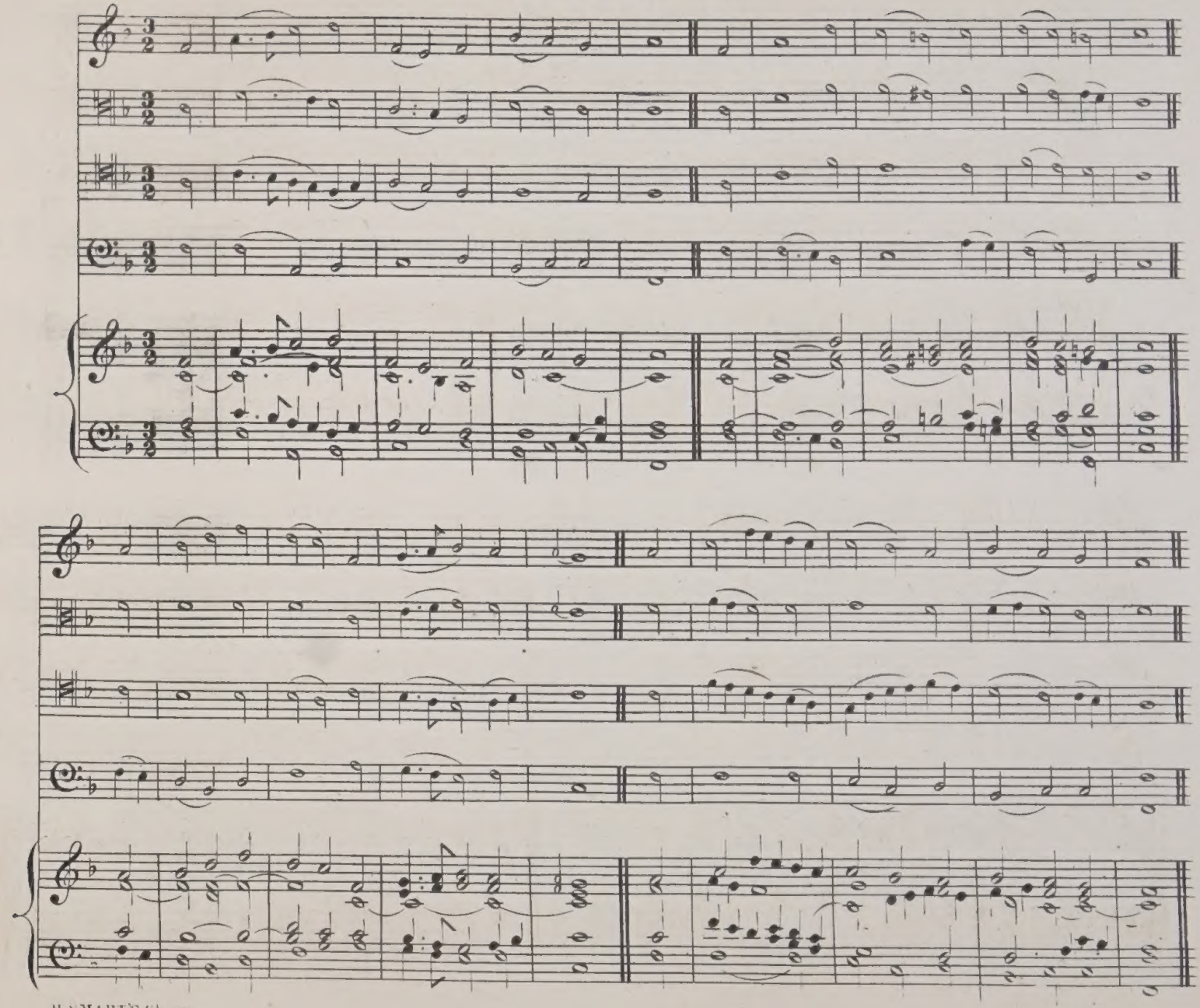

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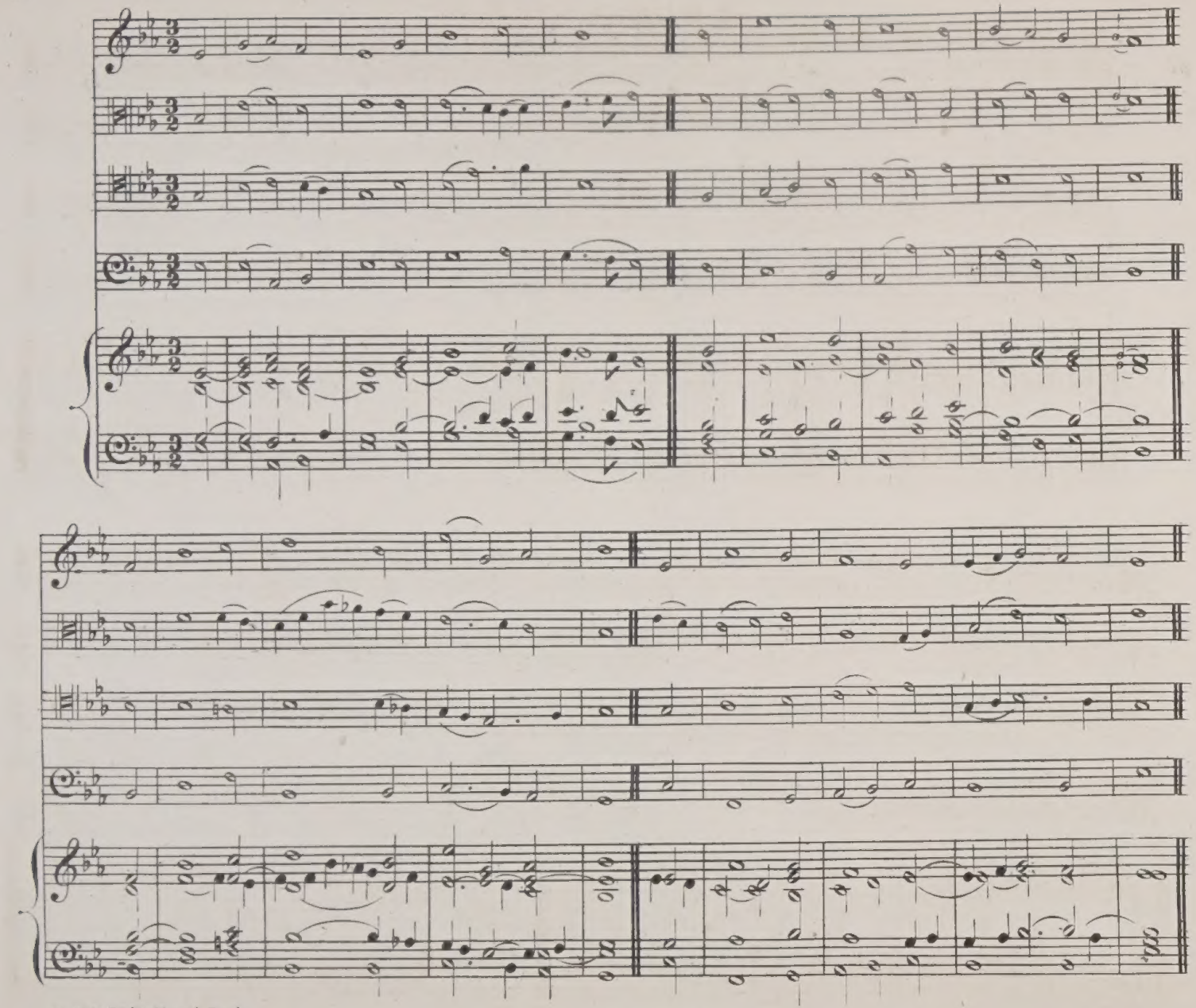

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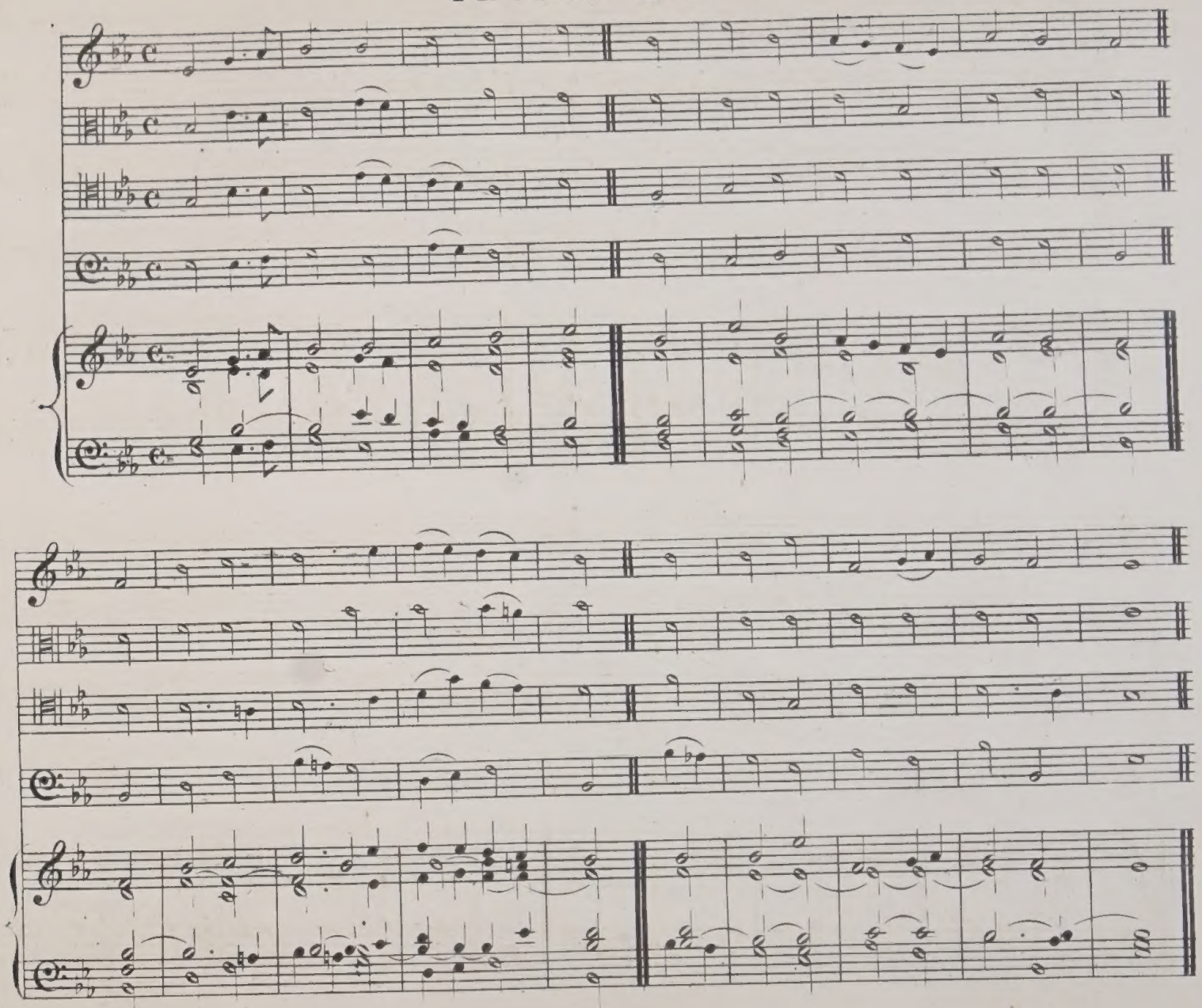

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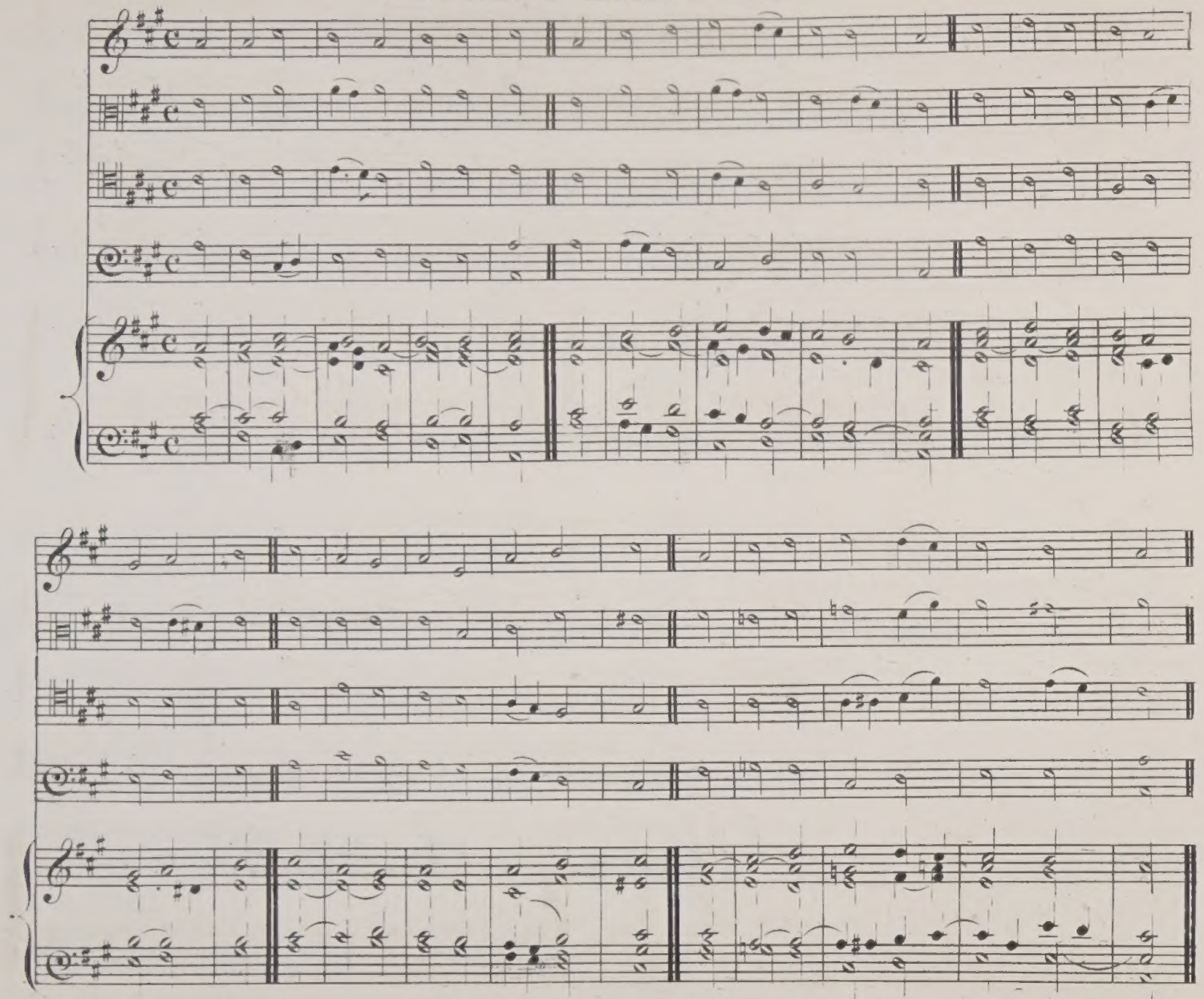

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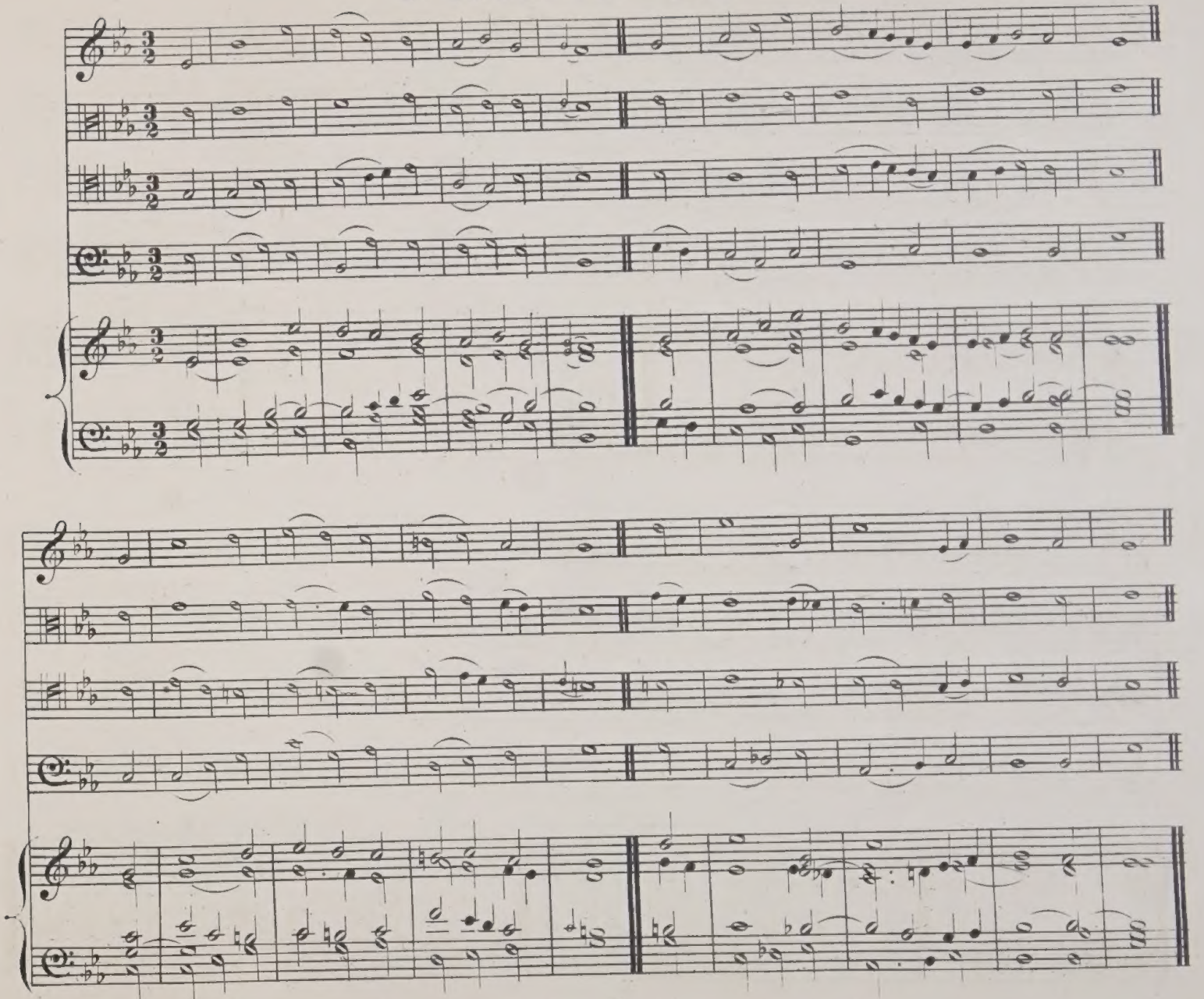

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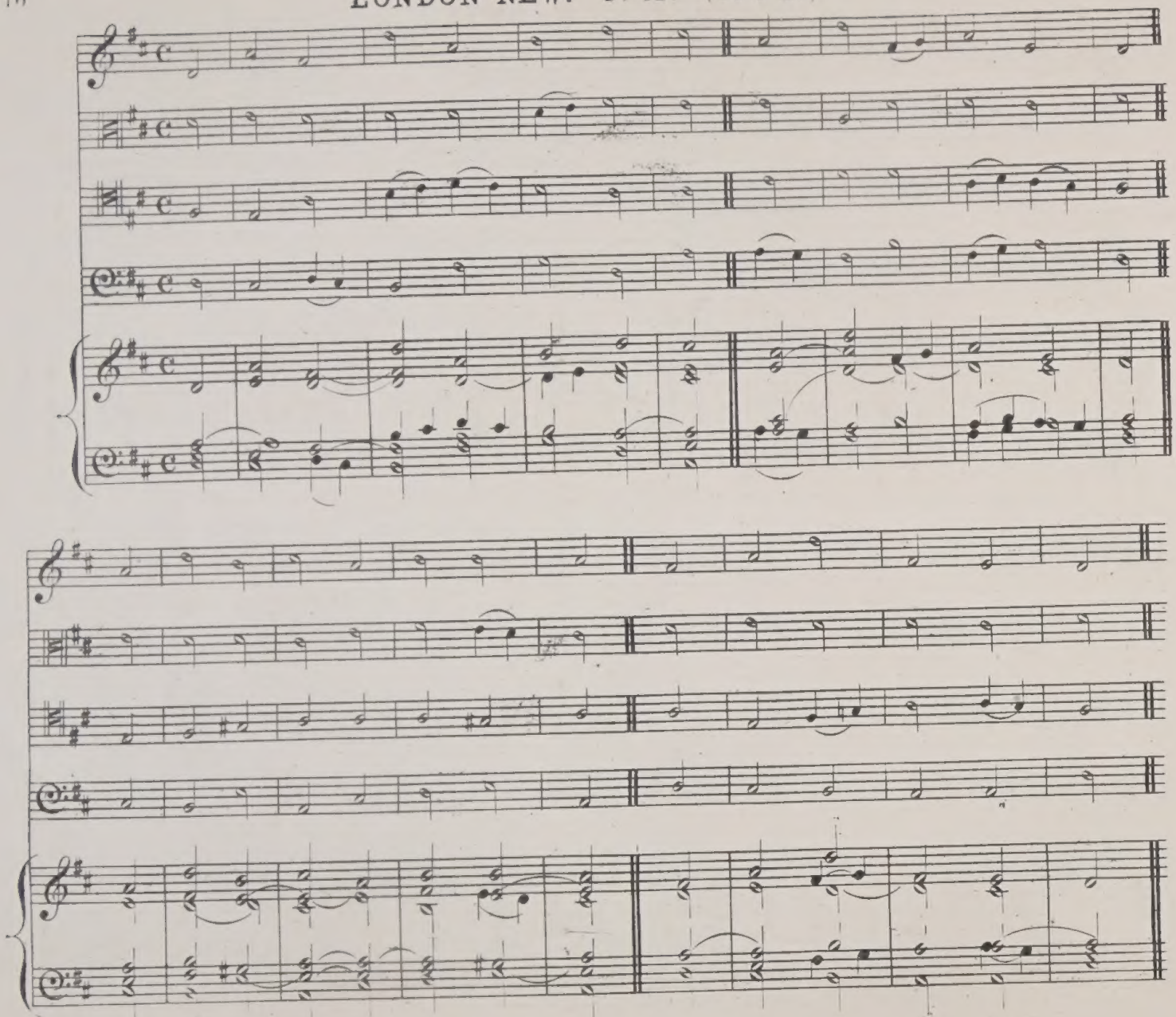

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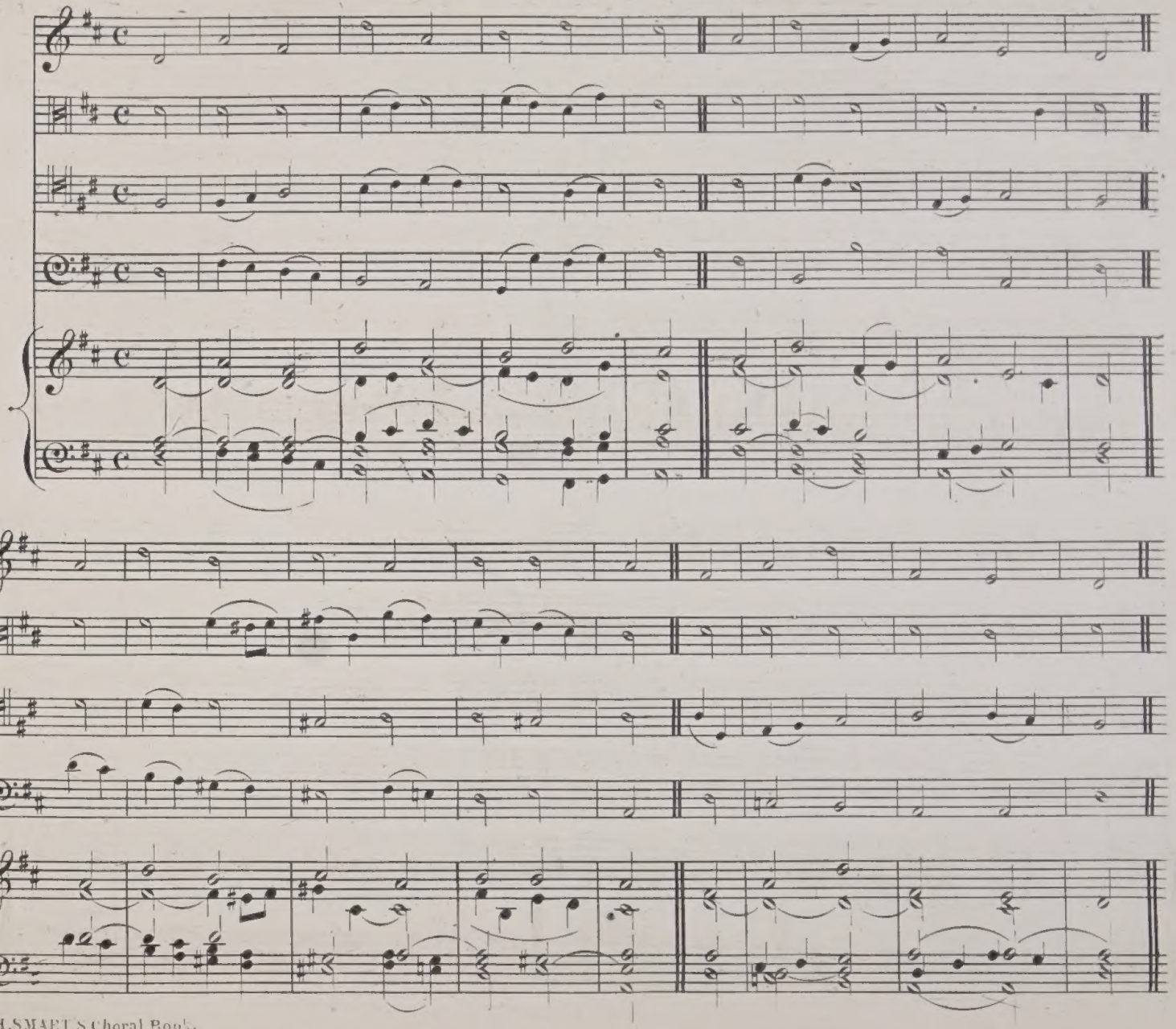

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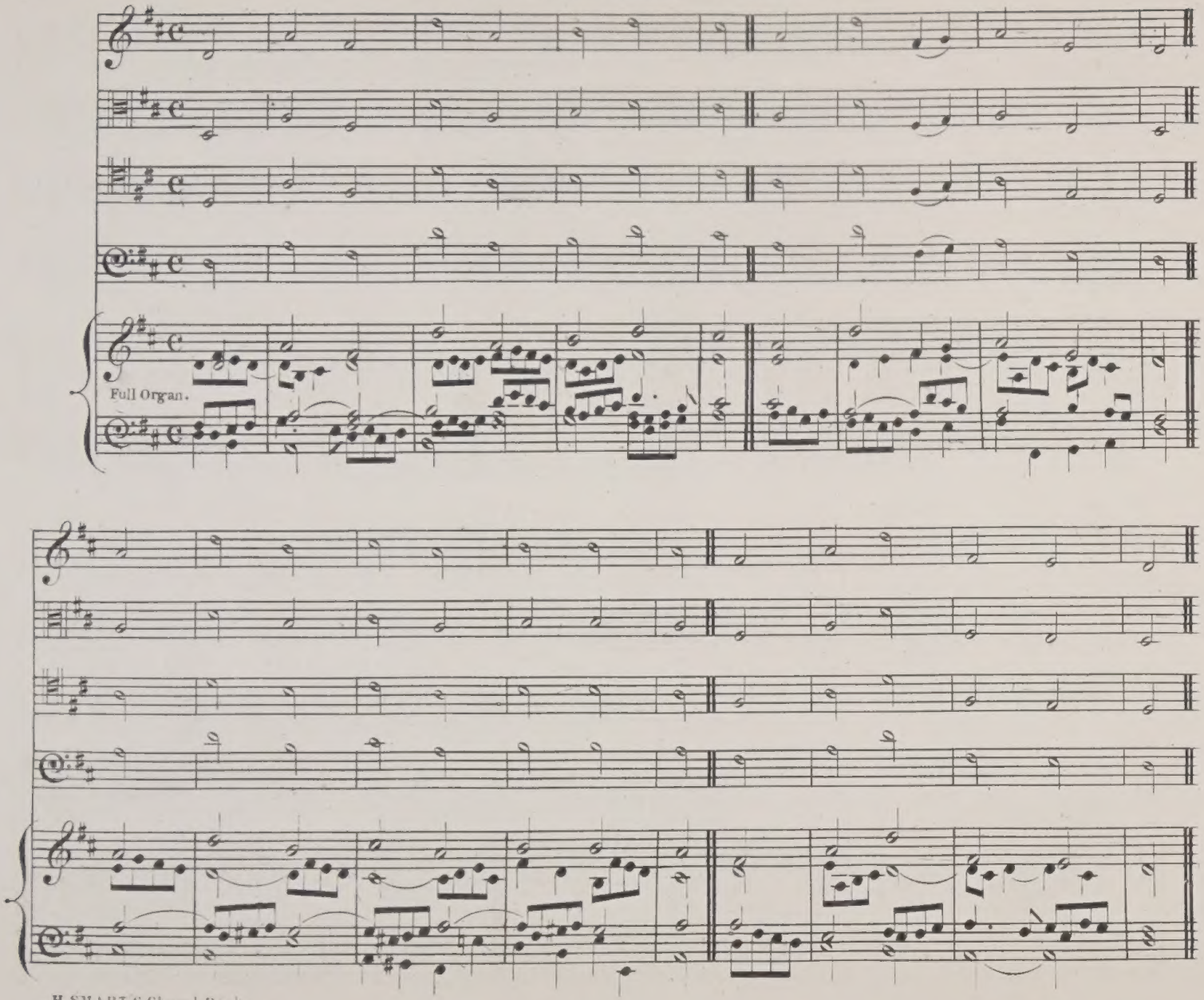

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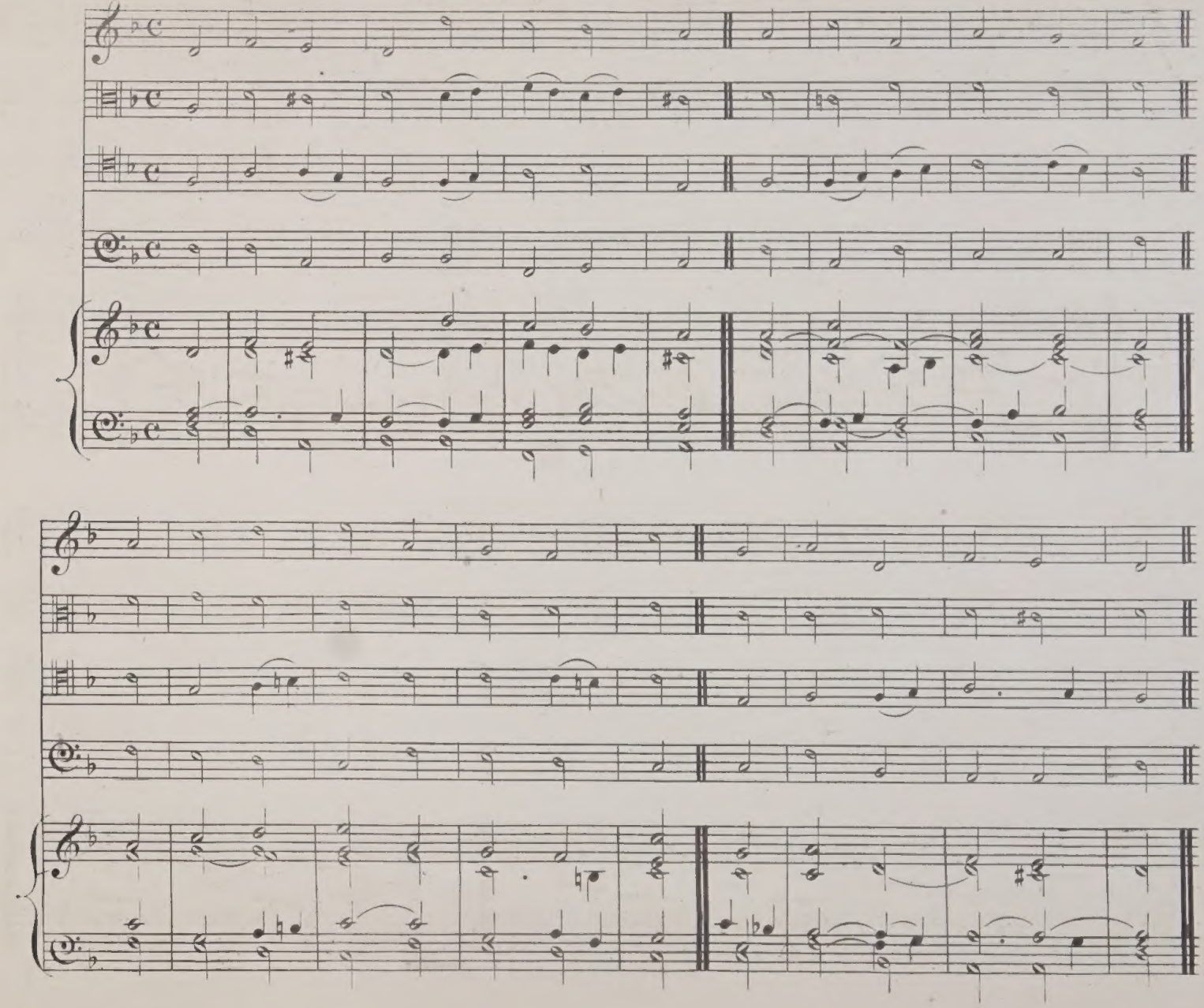

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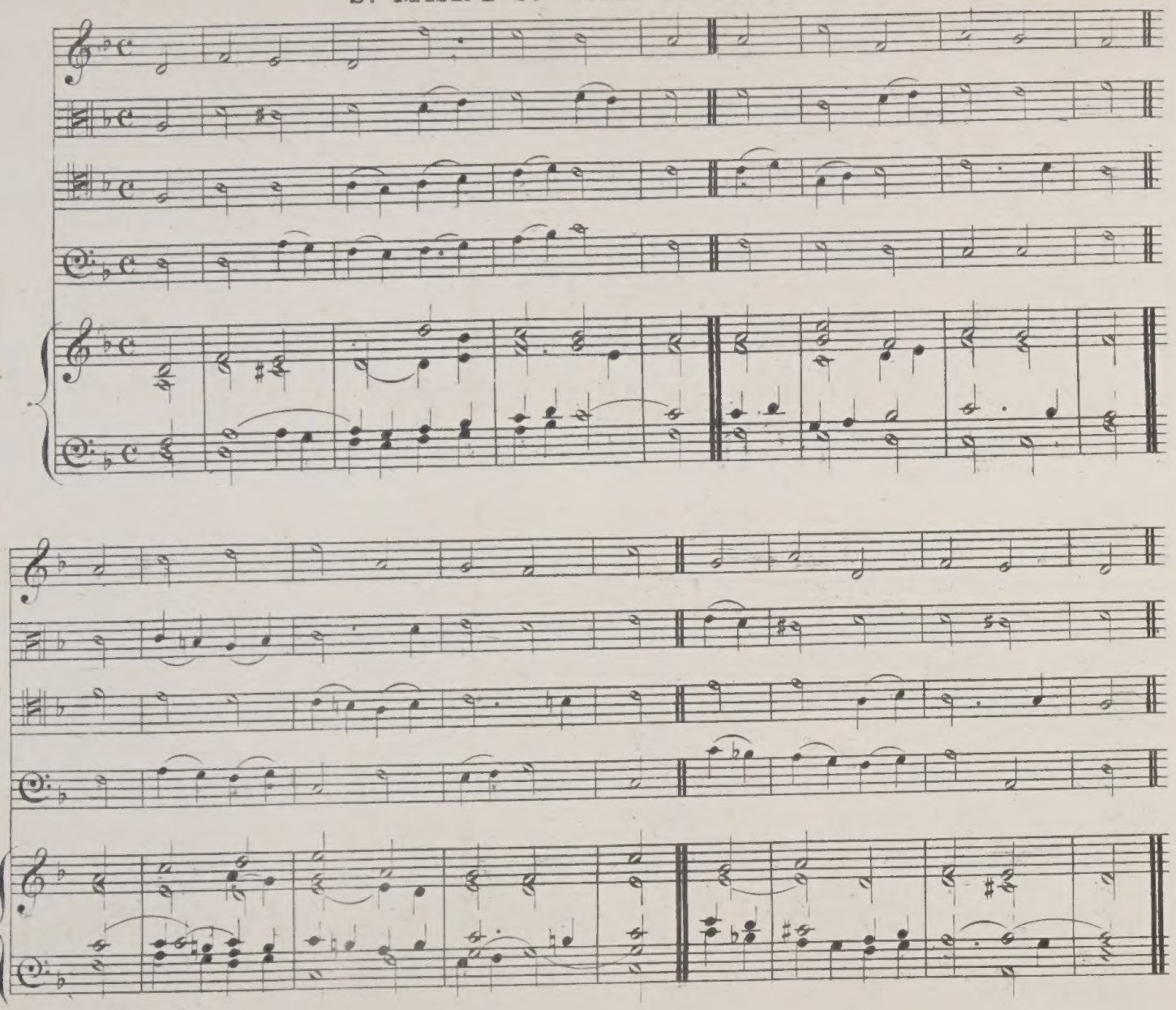

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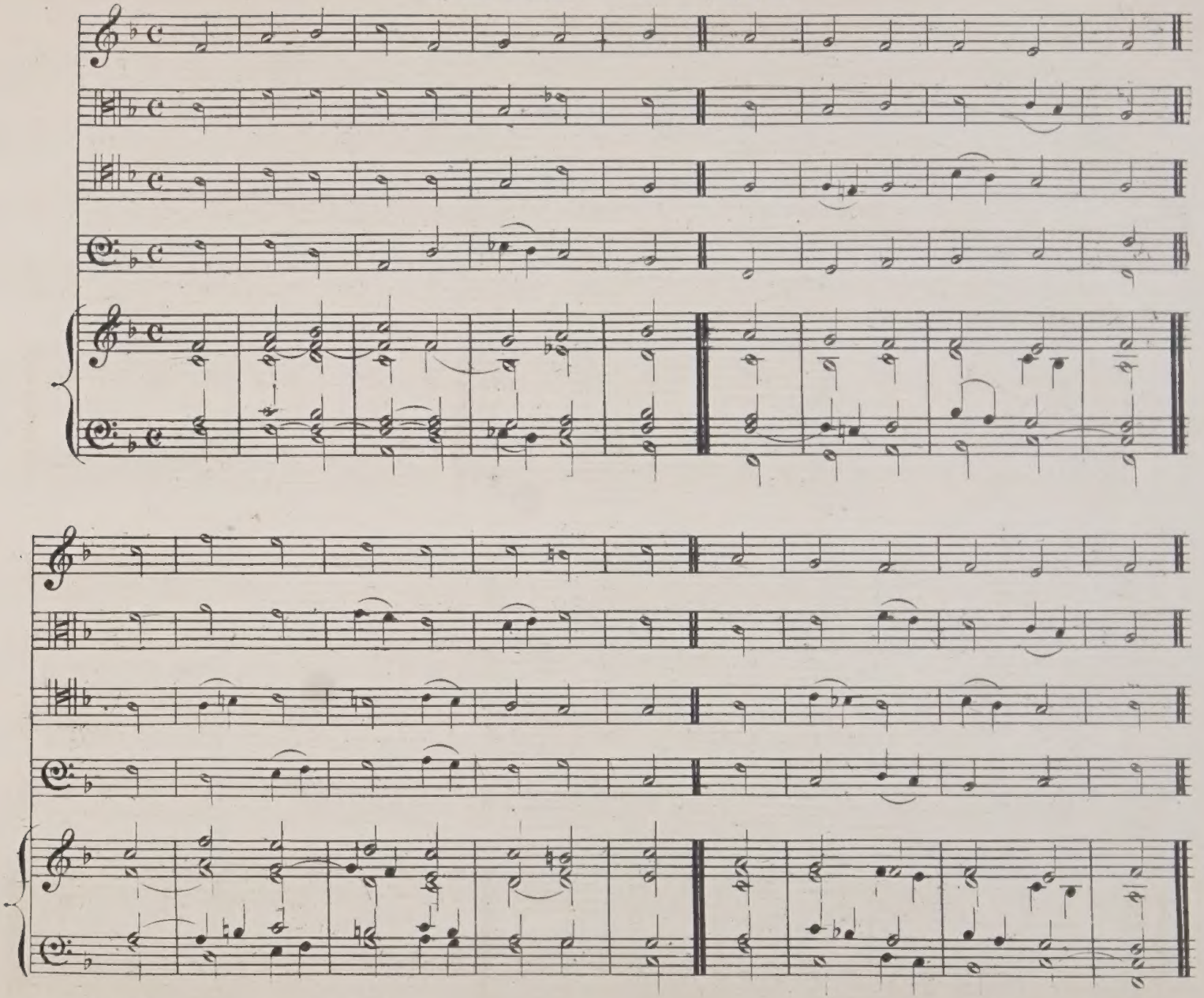

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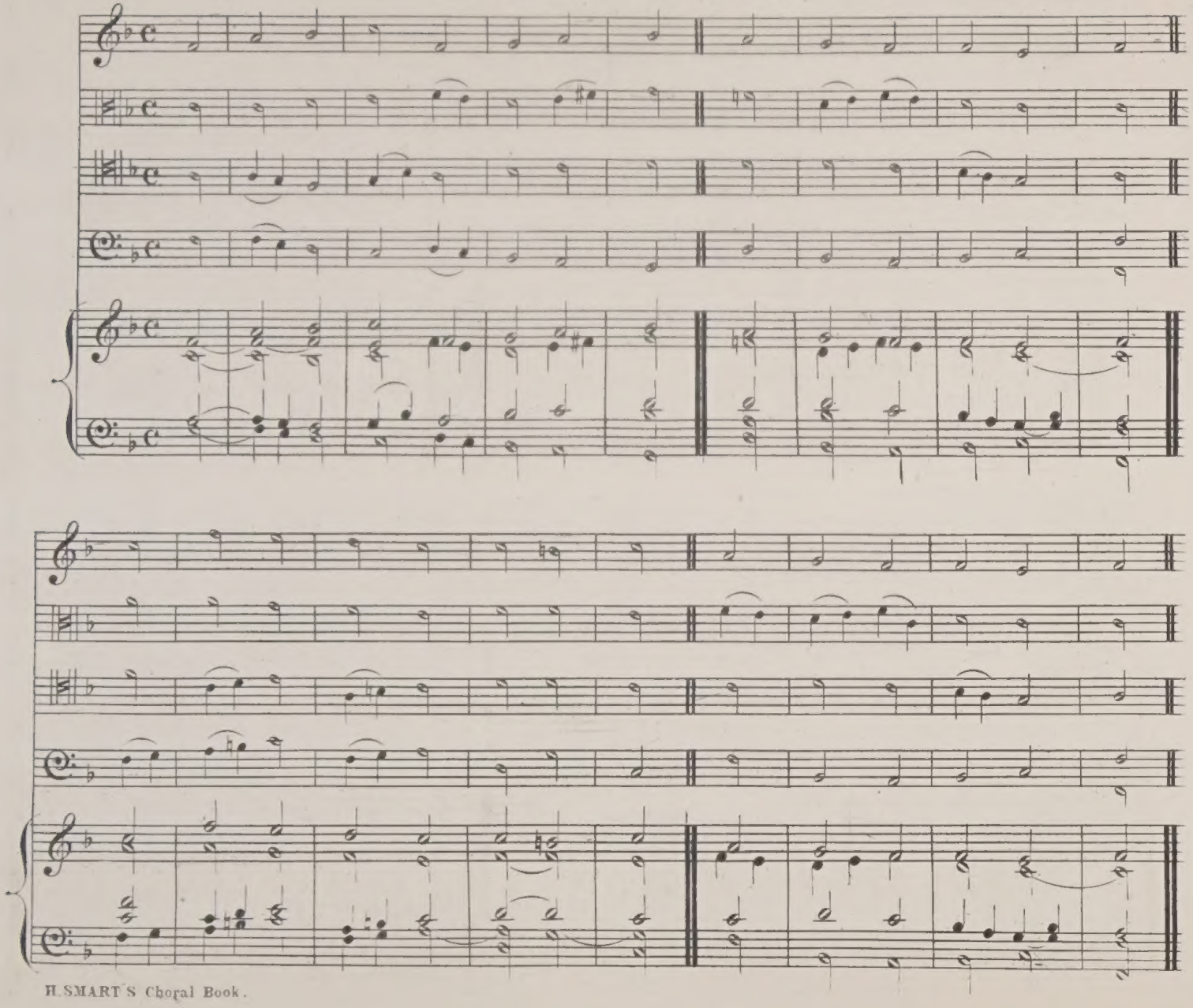

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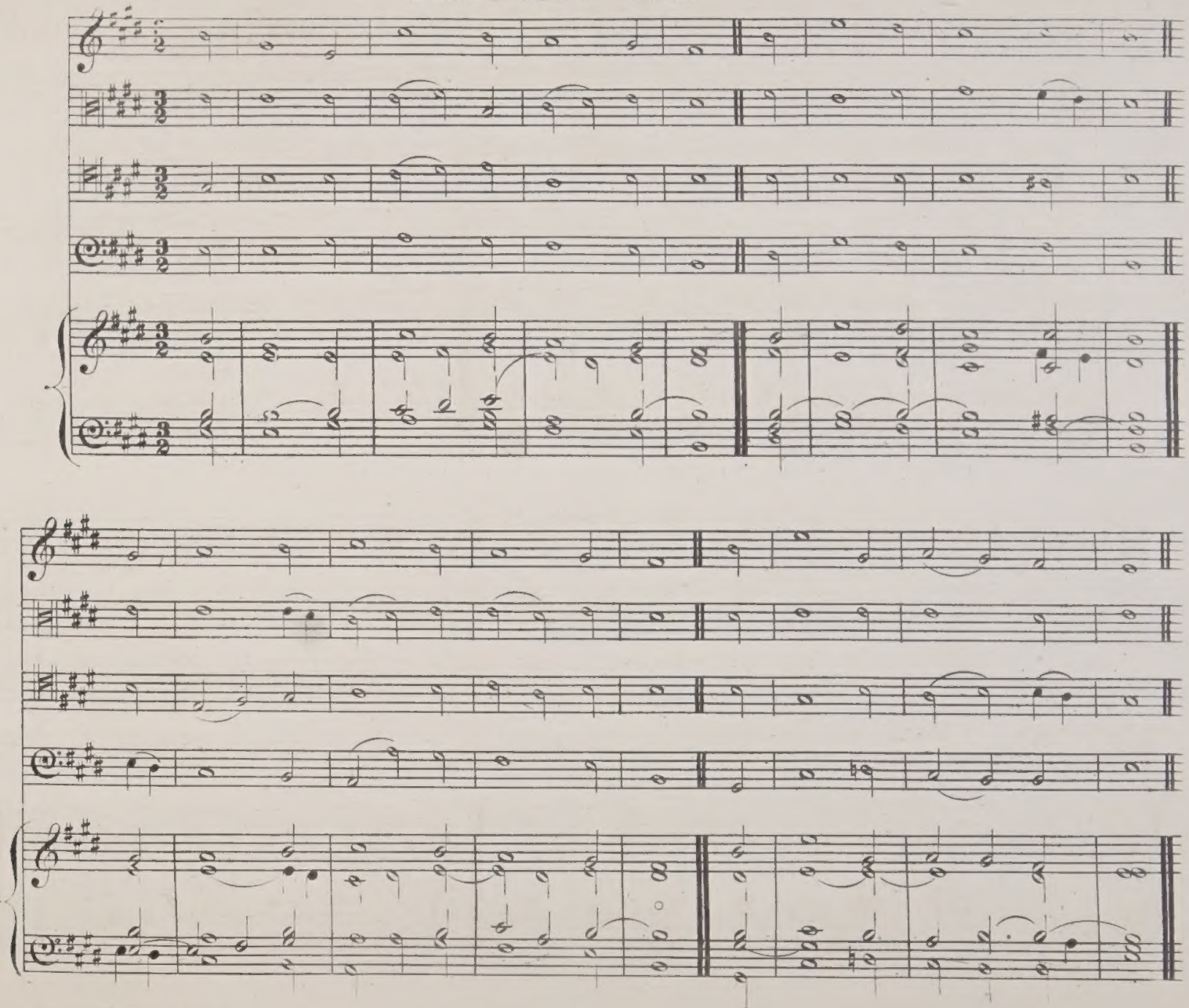

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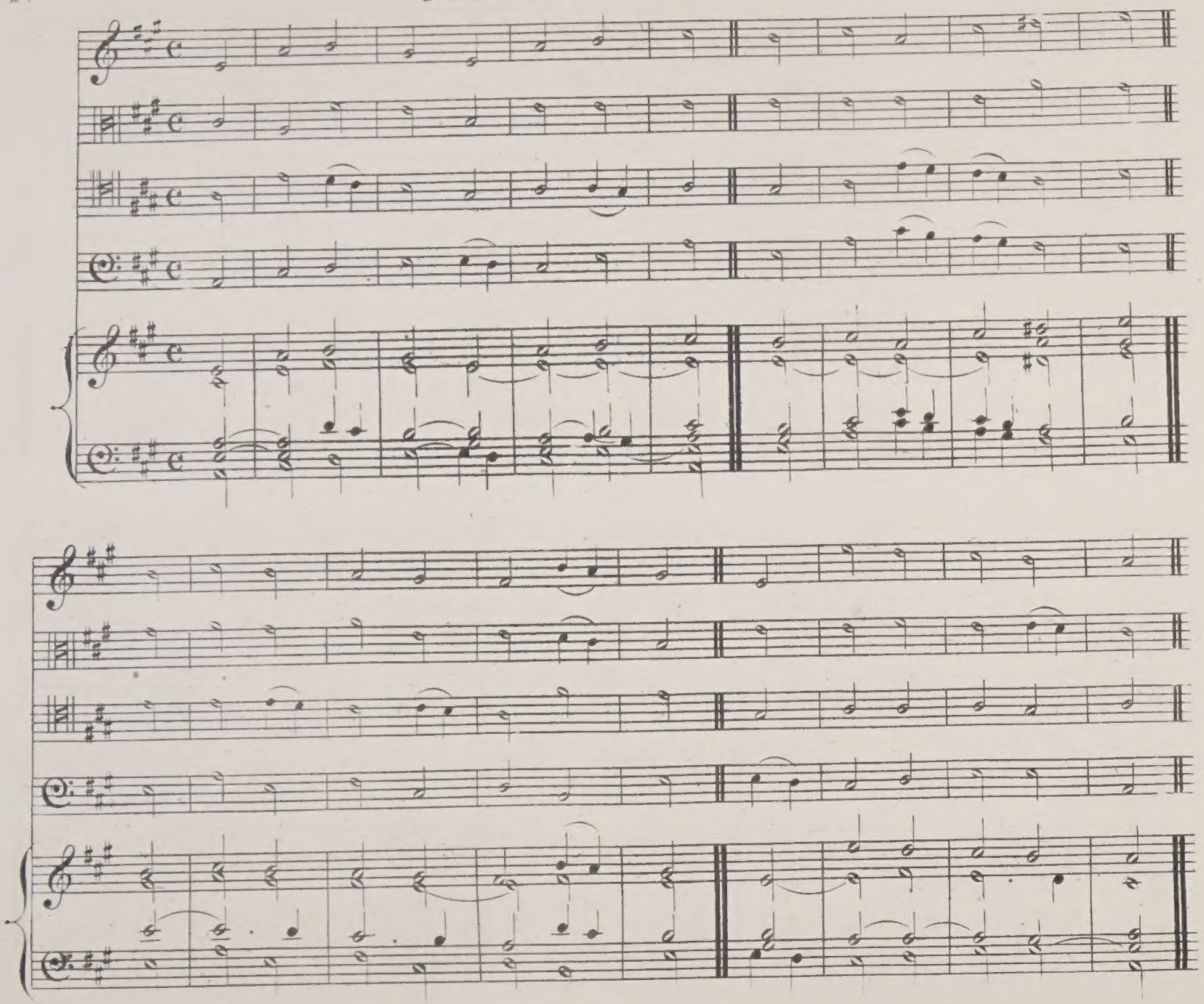

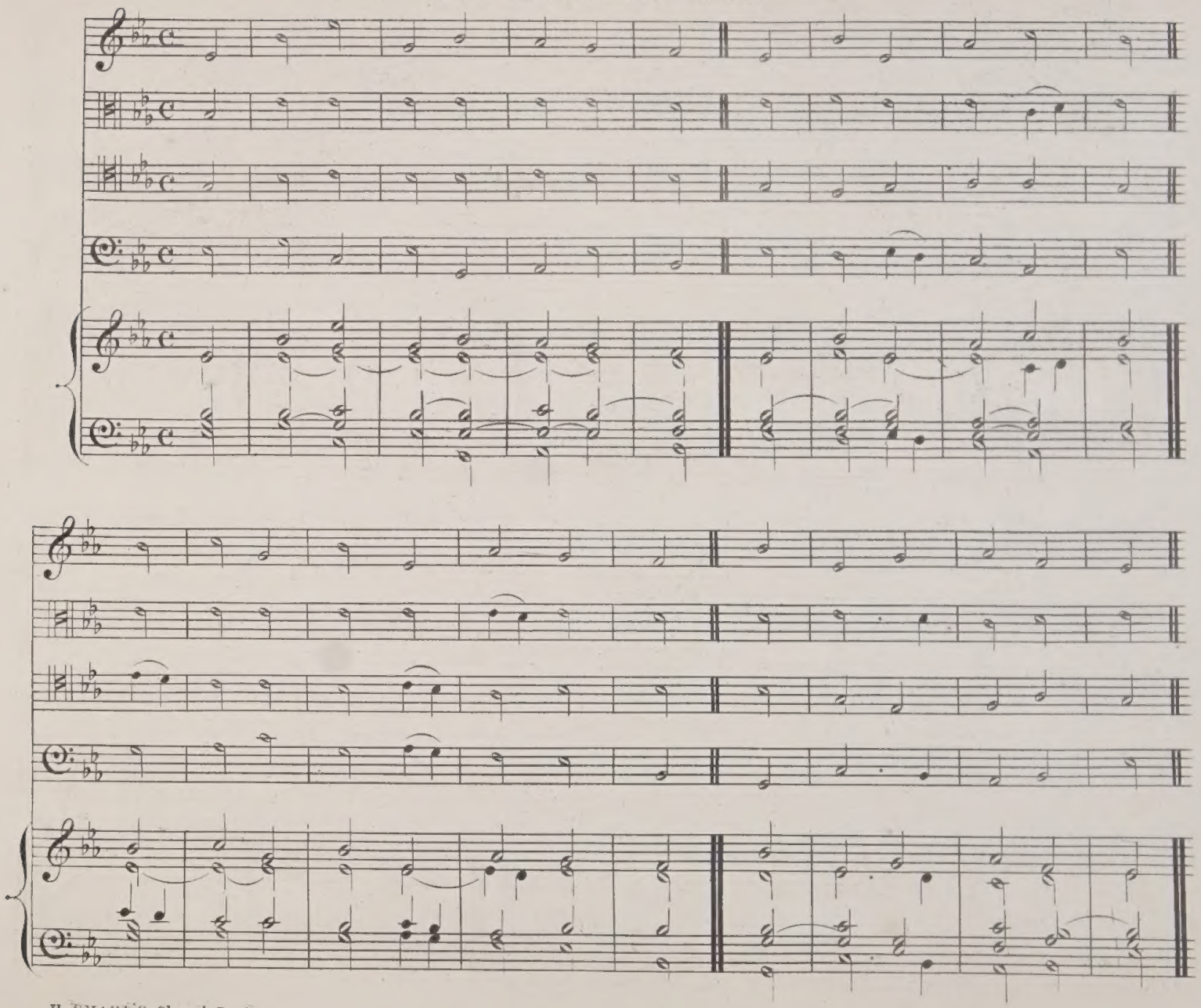

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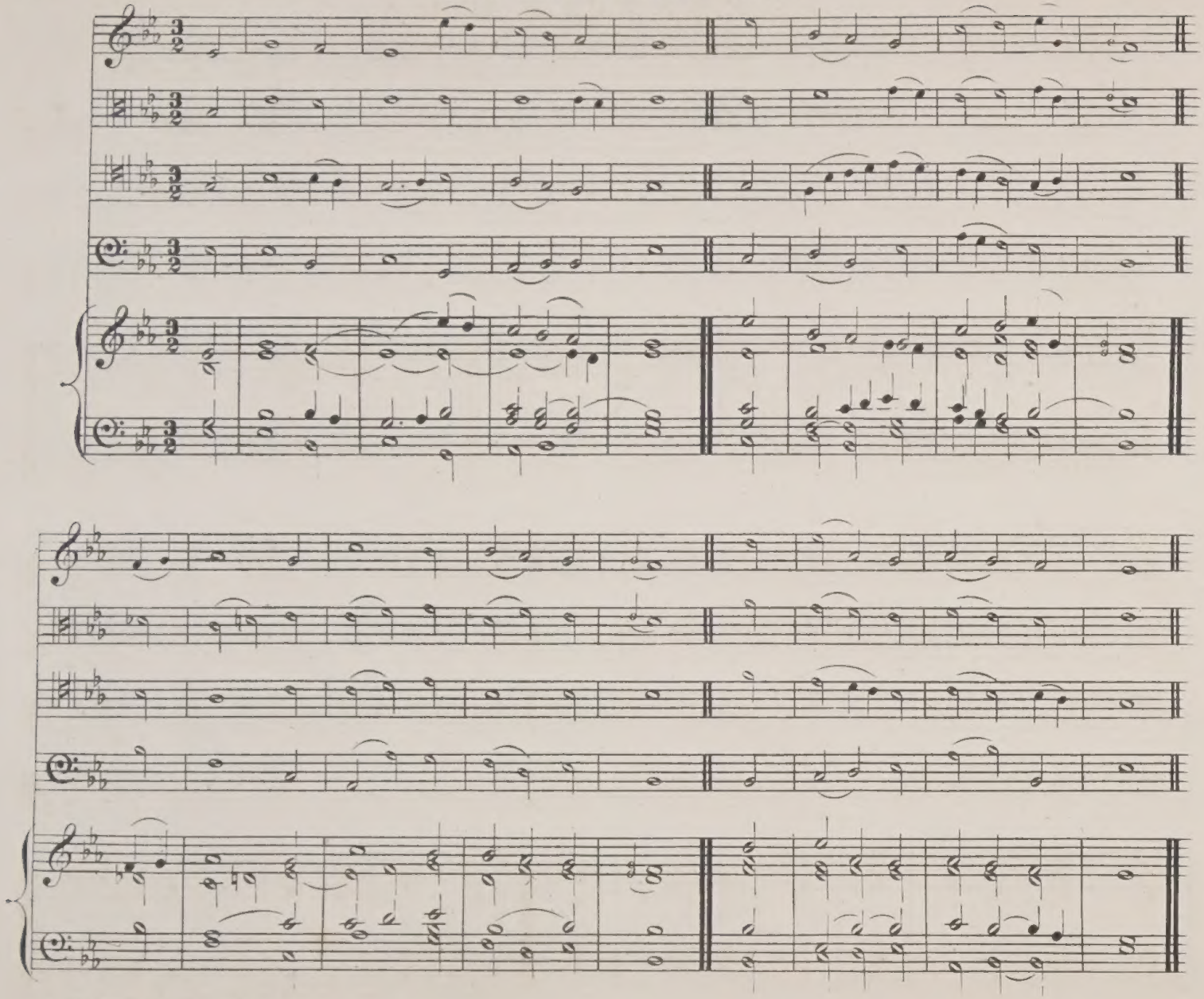
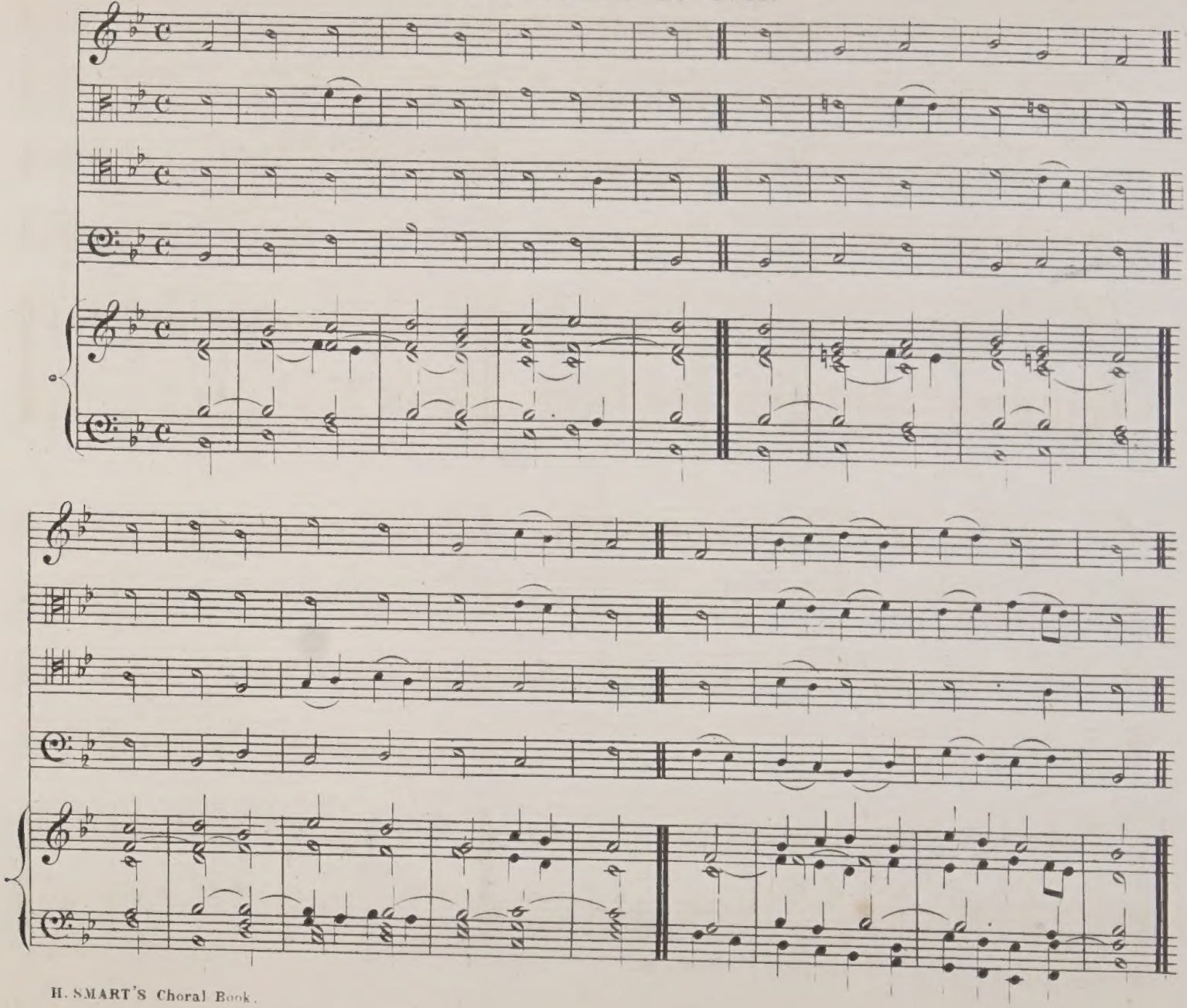
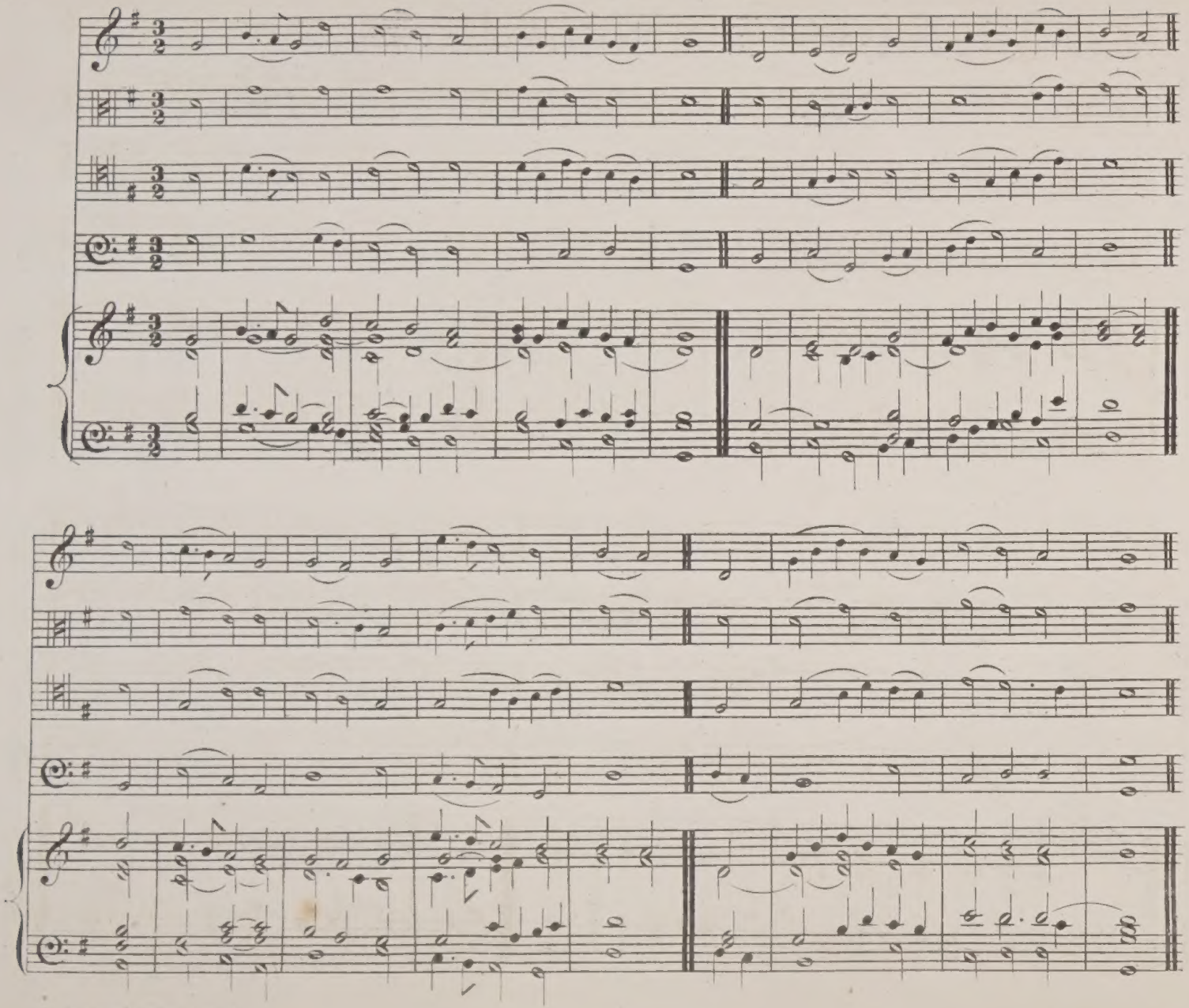
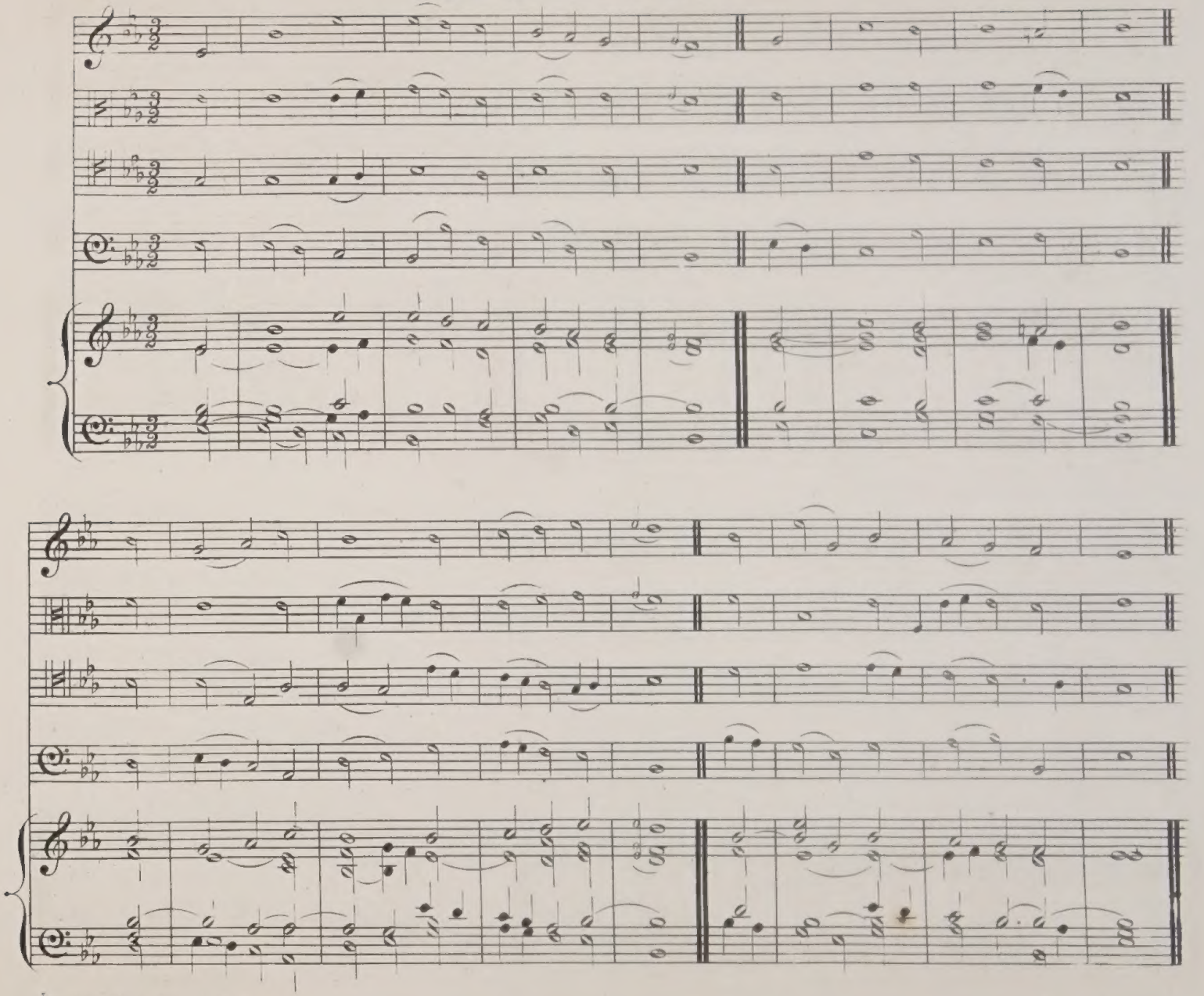




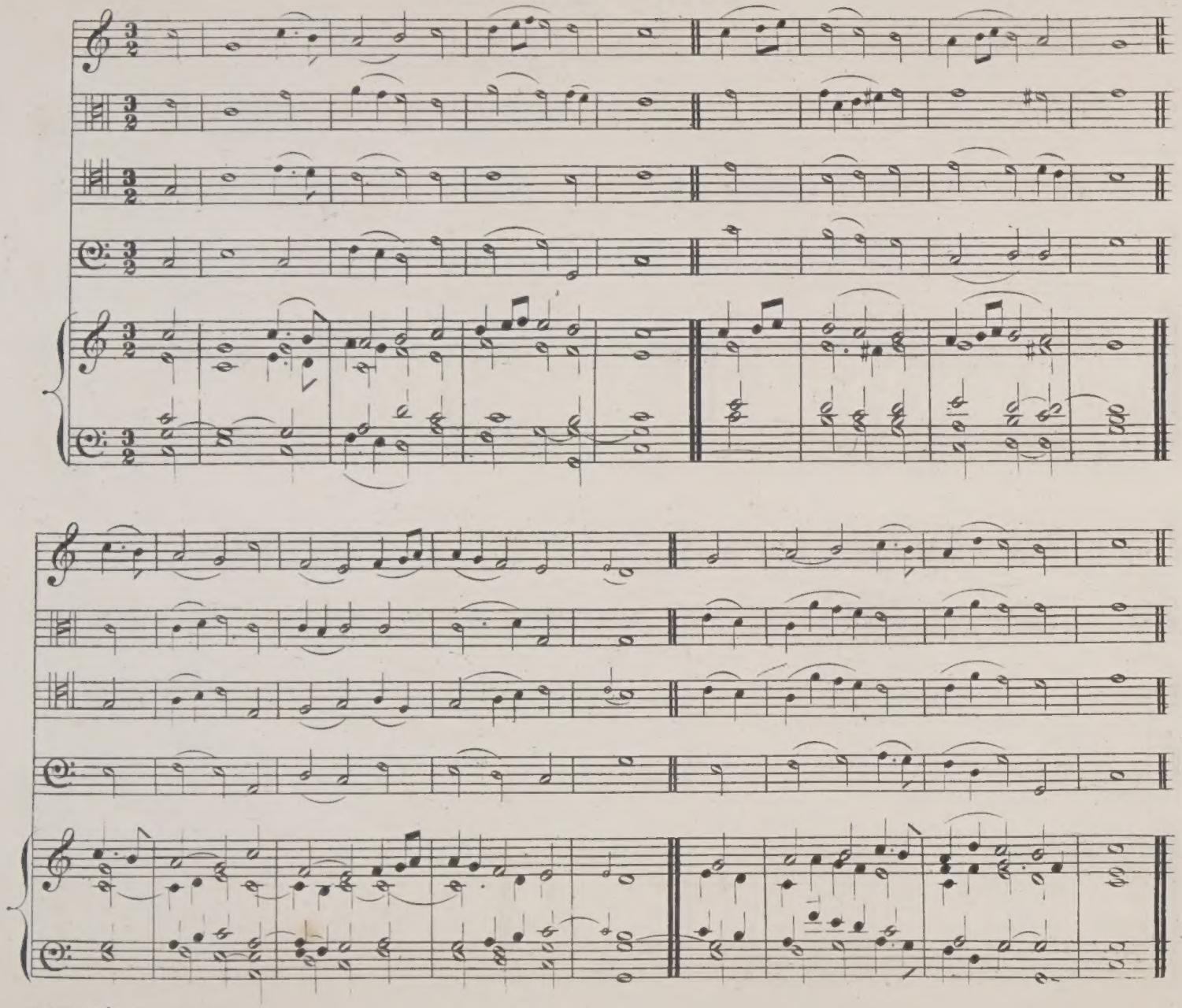
ABINGDON. C. M.



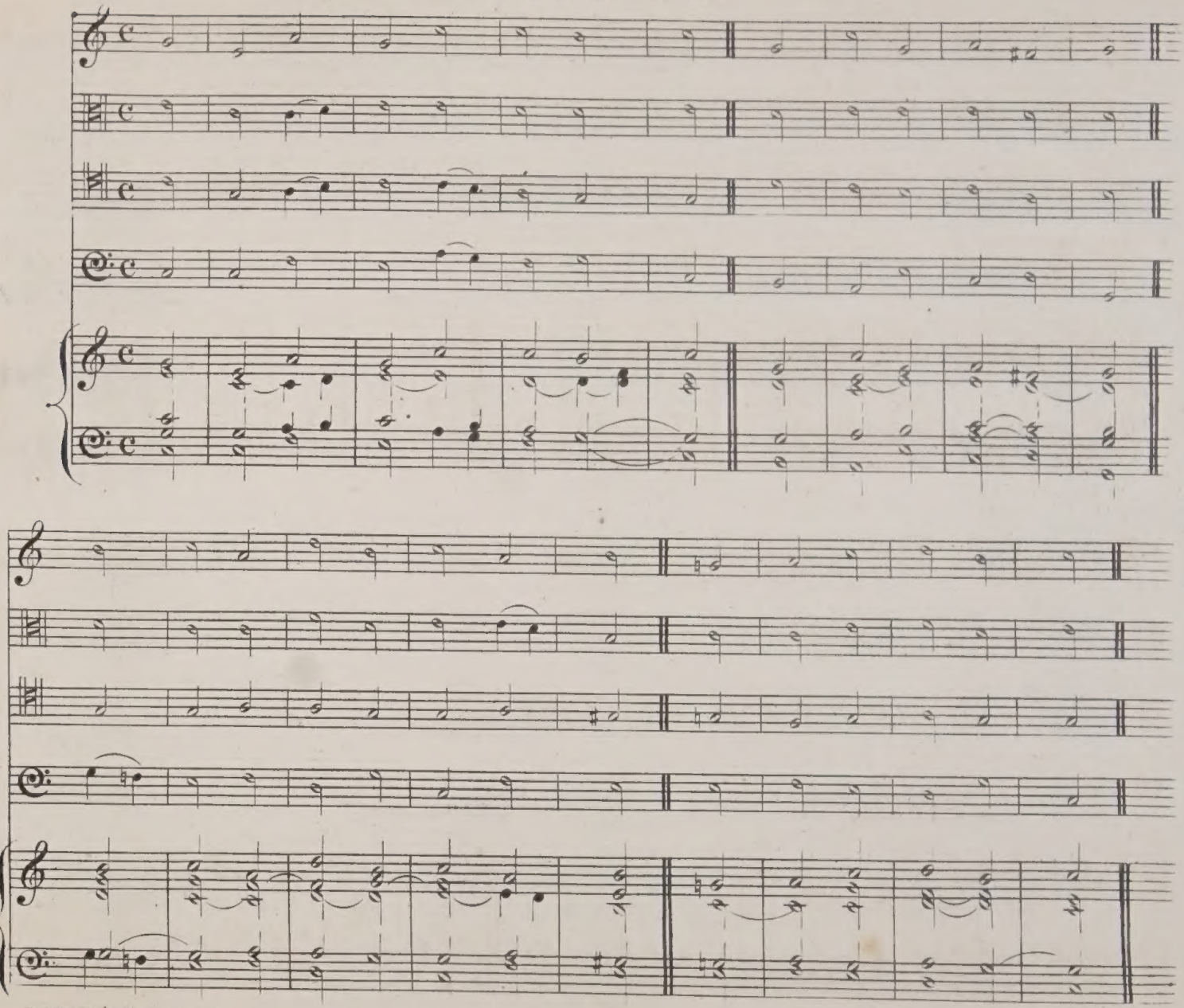
ABRIDGE. C. M.



OXFORD. C. M.

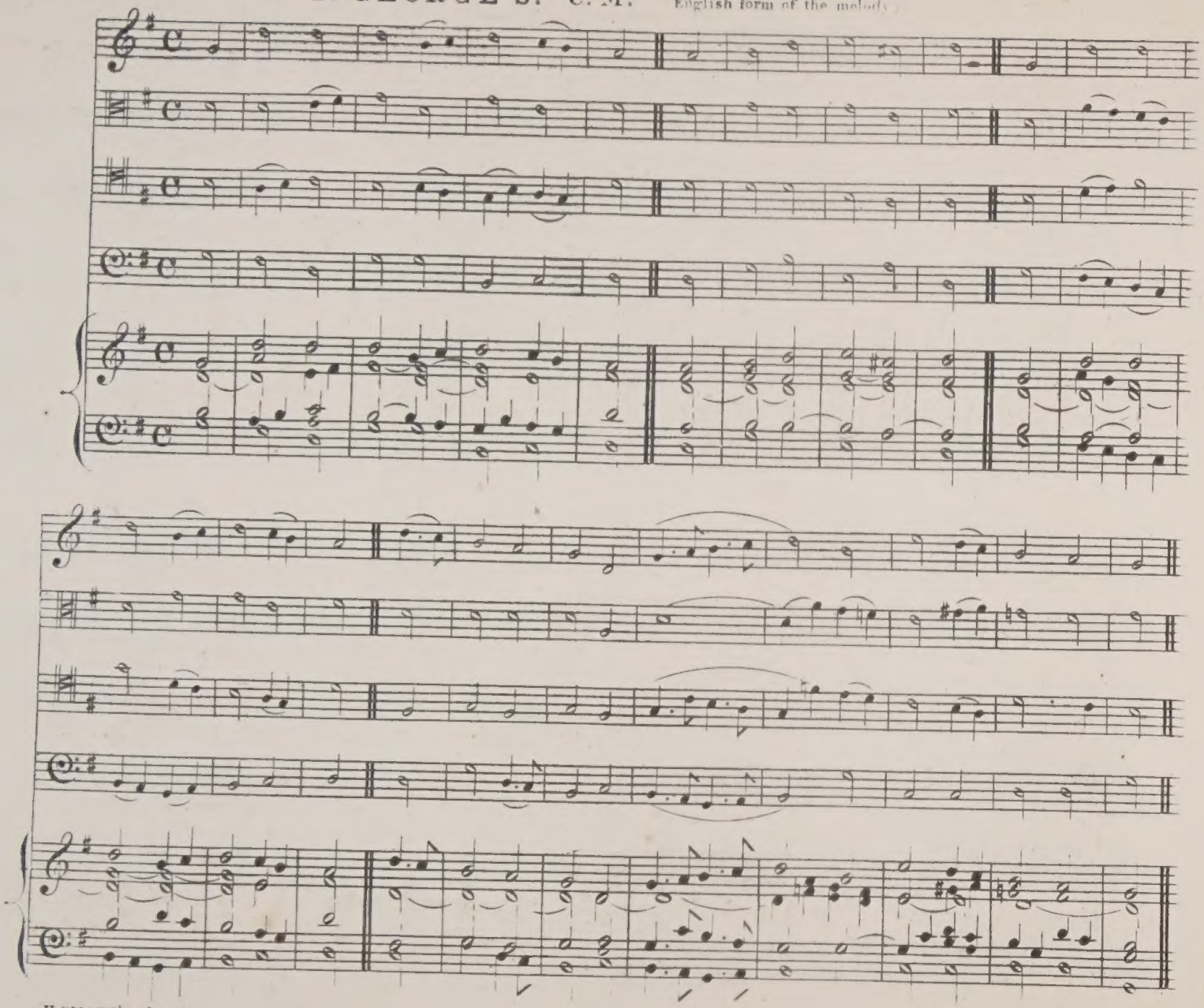


S[t] ANN'S C. M.

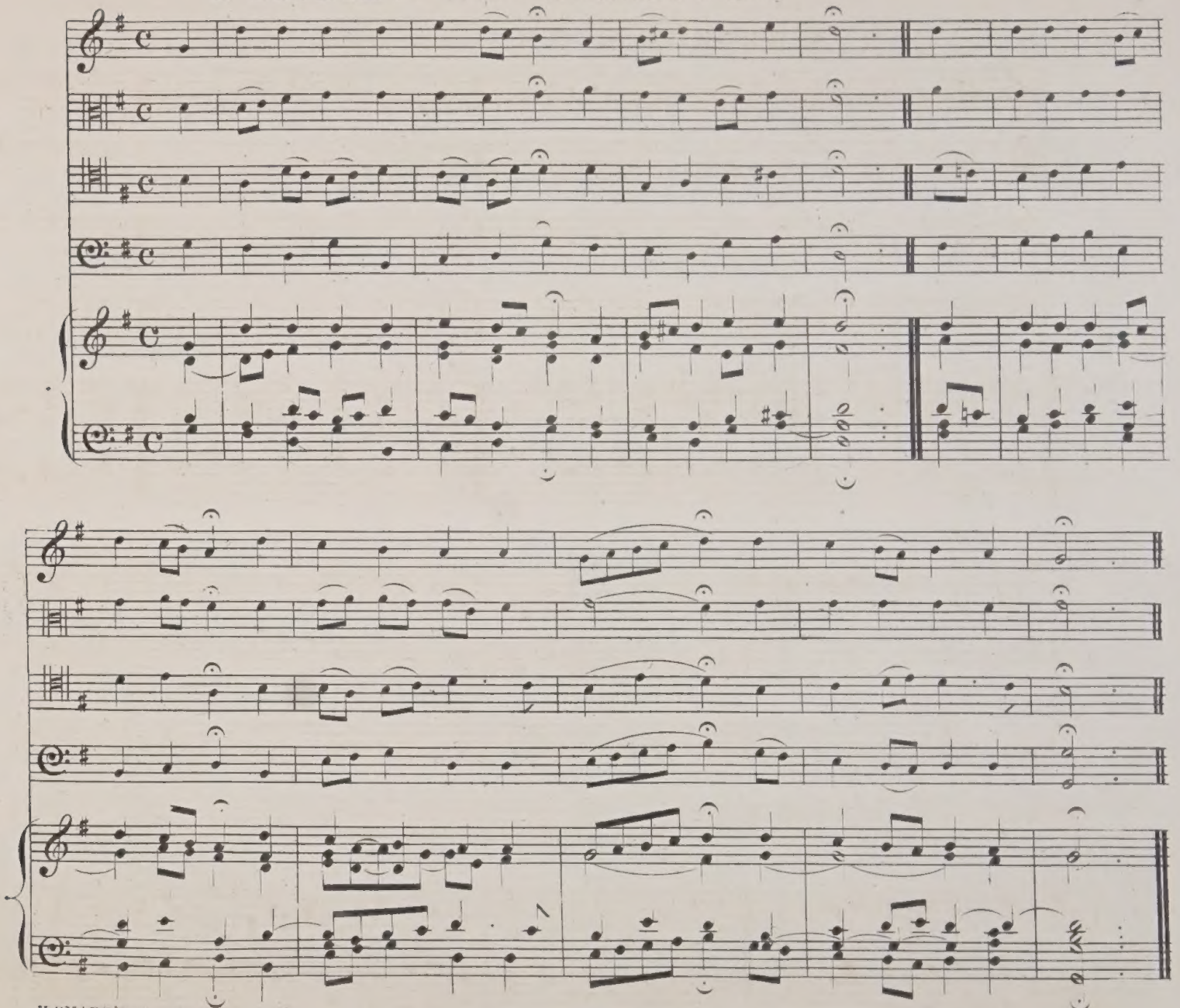


St GEORGE'S. C. M.

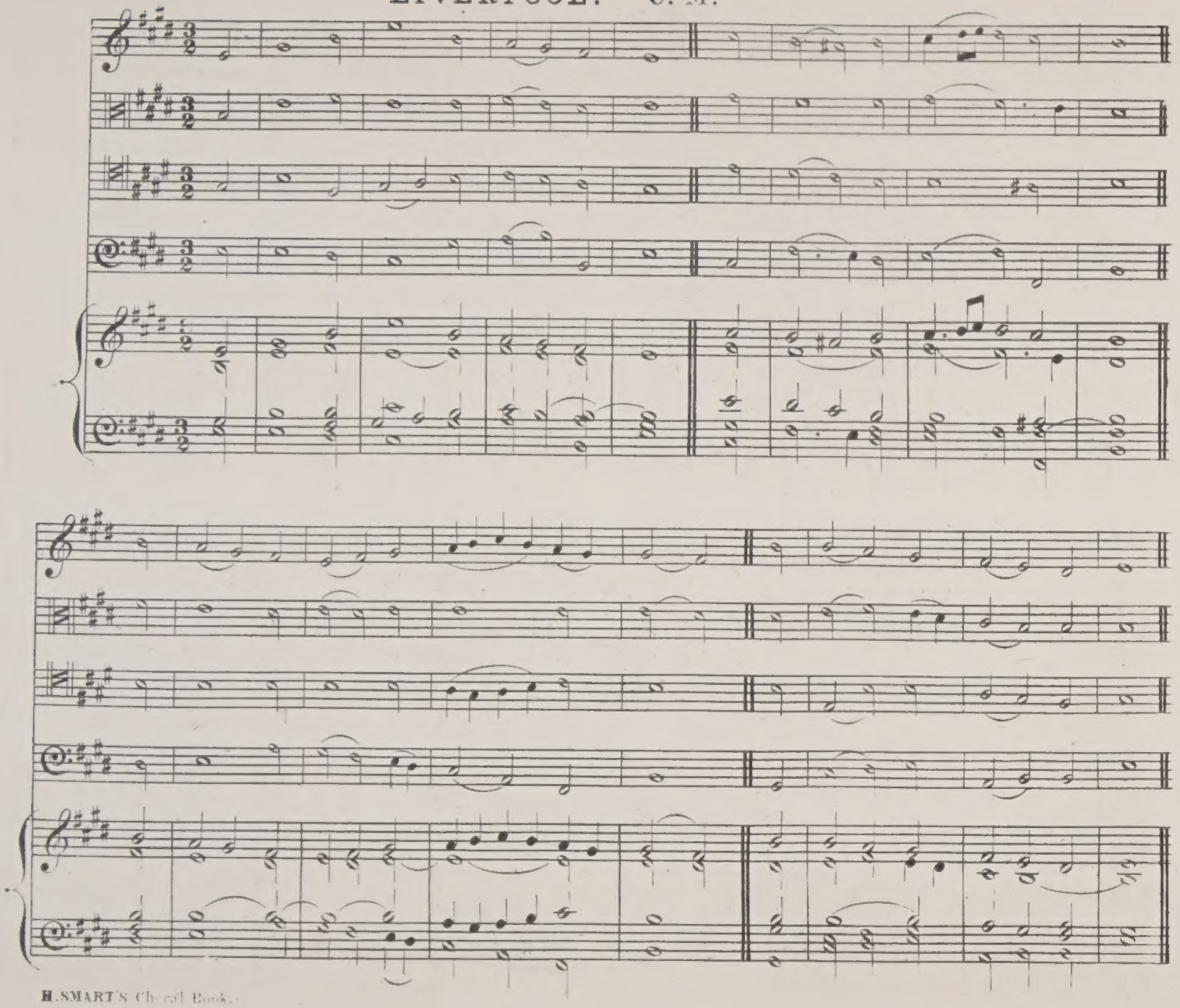
English form of the melody.

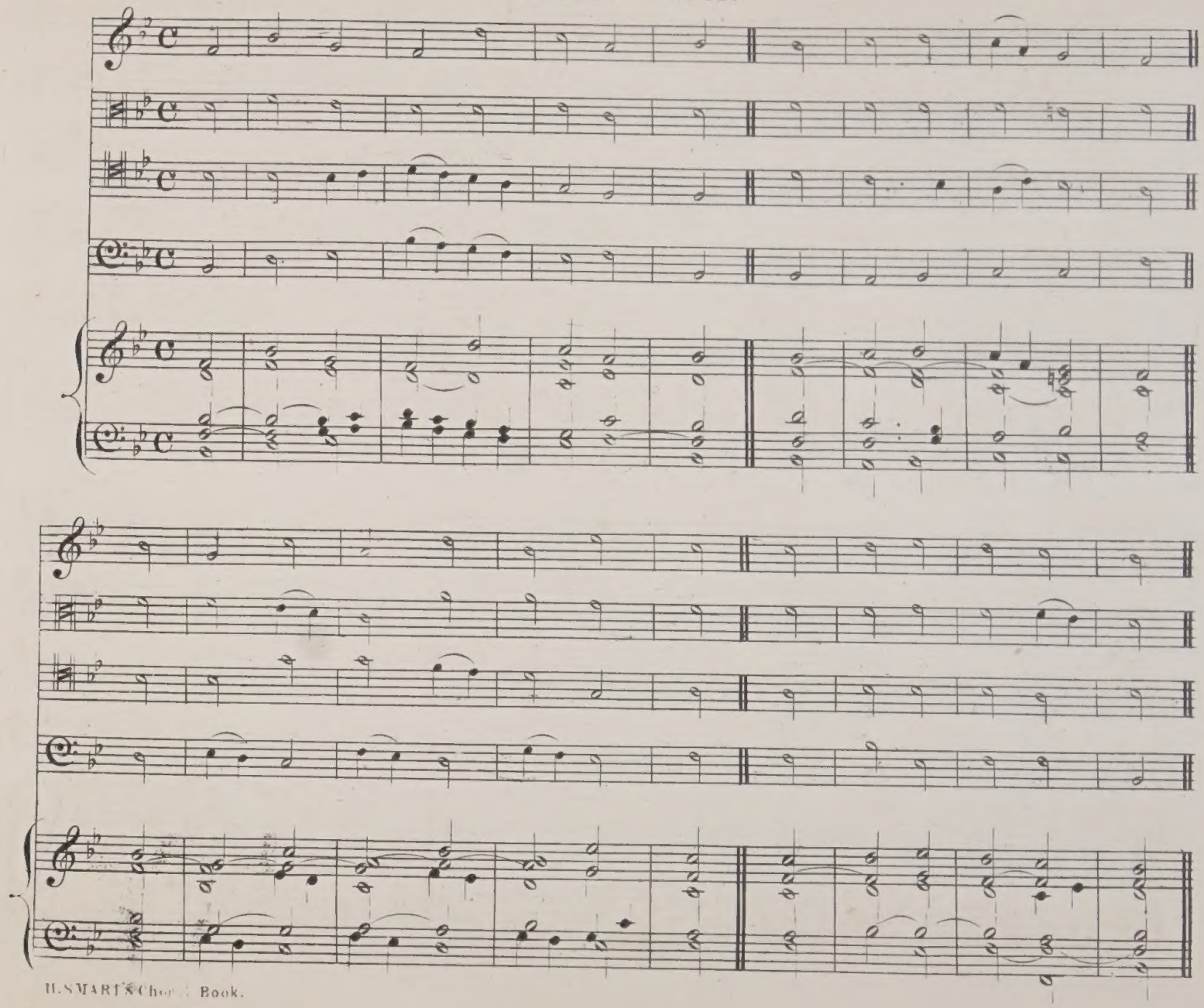


St GEORGE'S. C.M. (German form of the Melody)

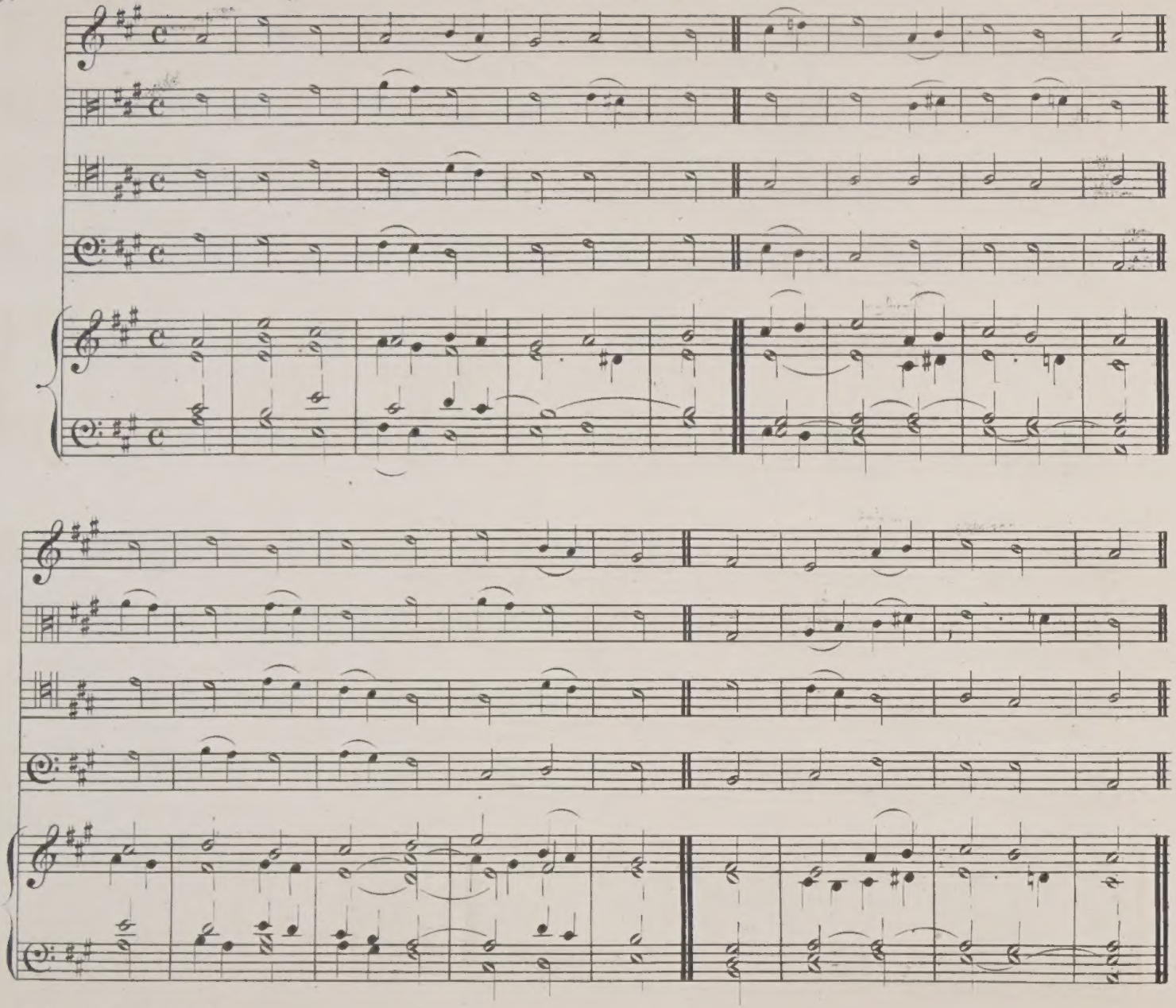


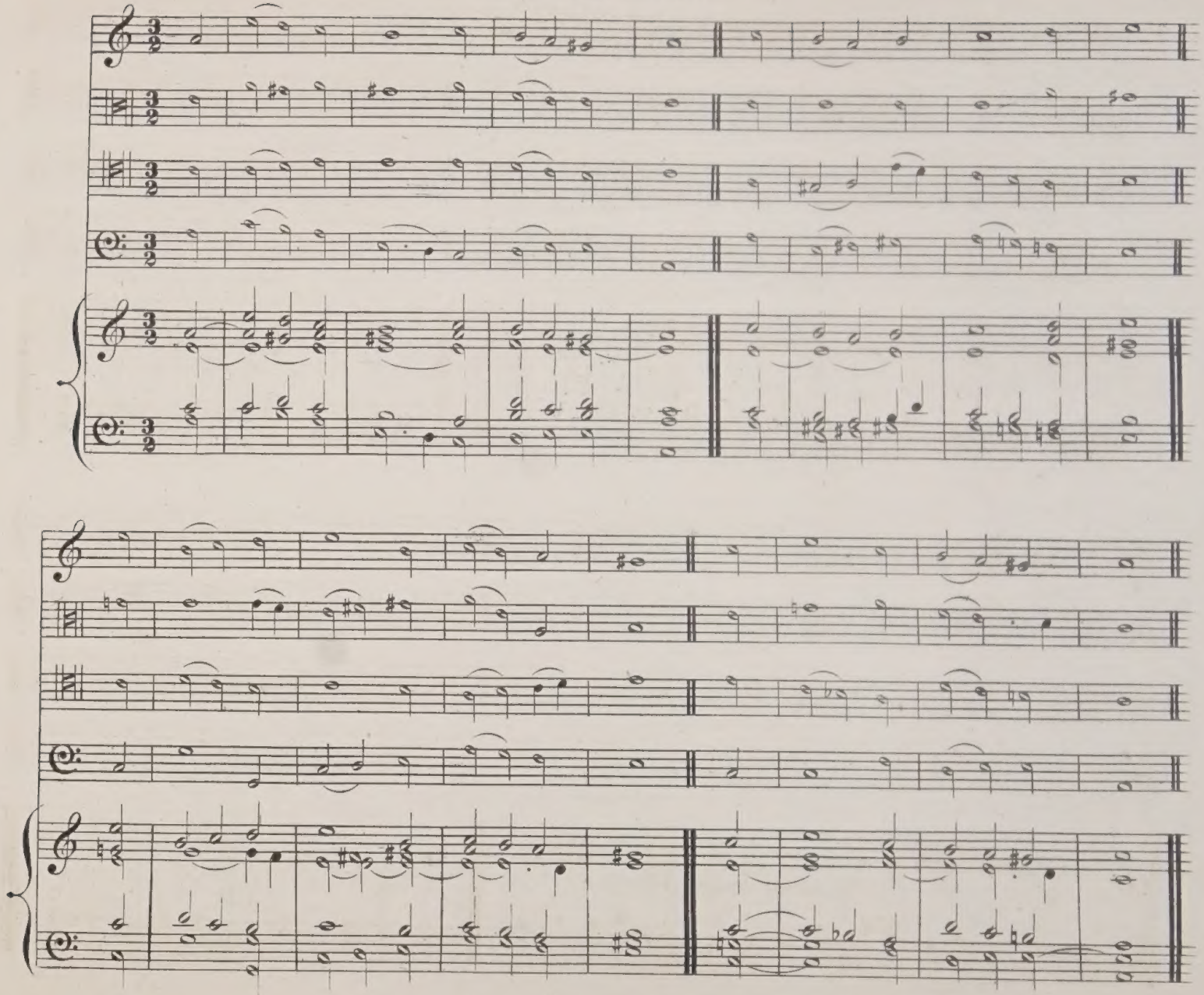
LIVERPOOL. C. M.



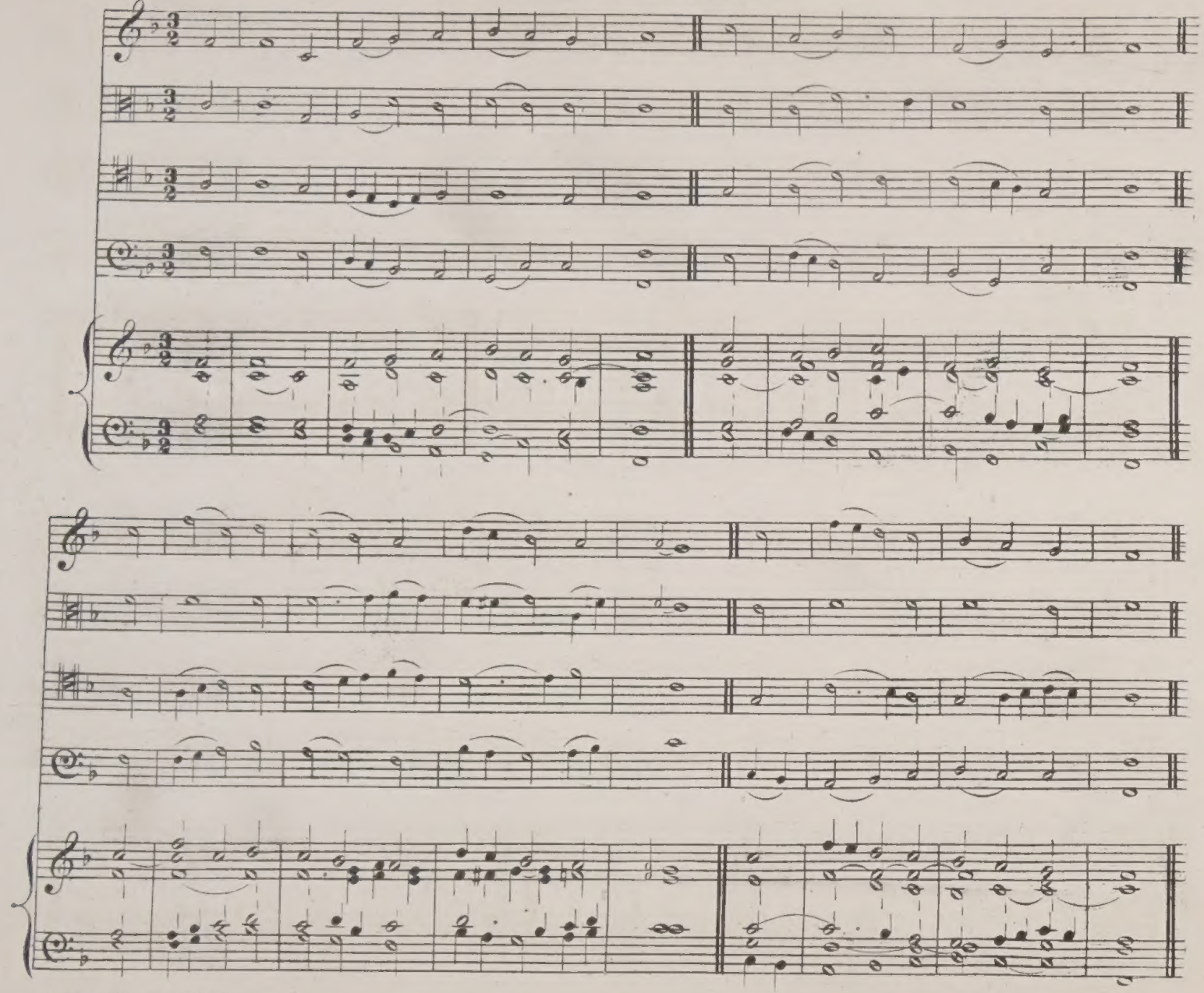


St. STEPHEN'S. C.M.

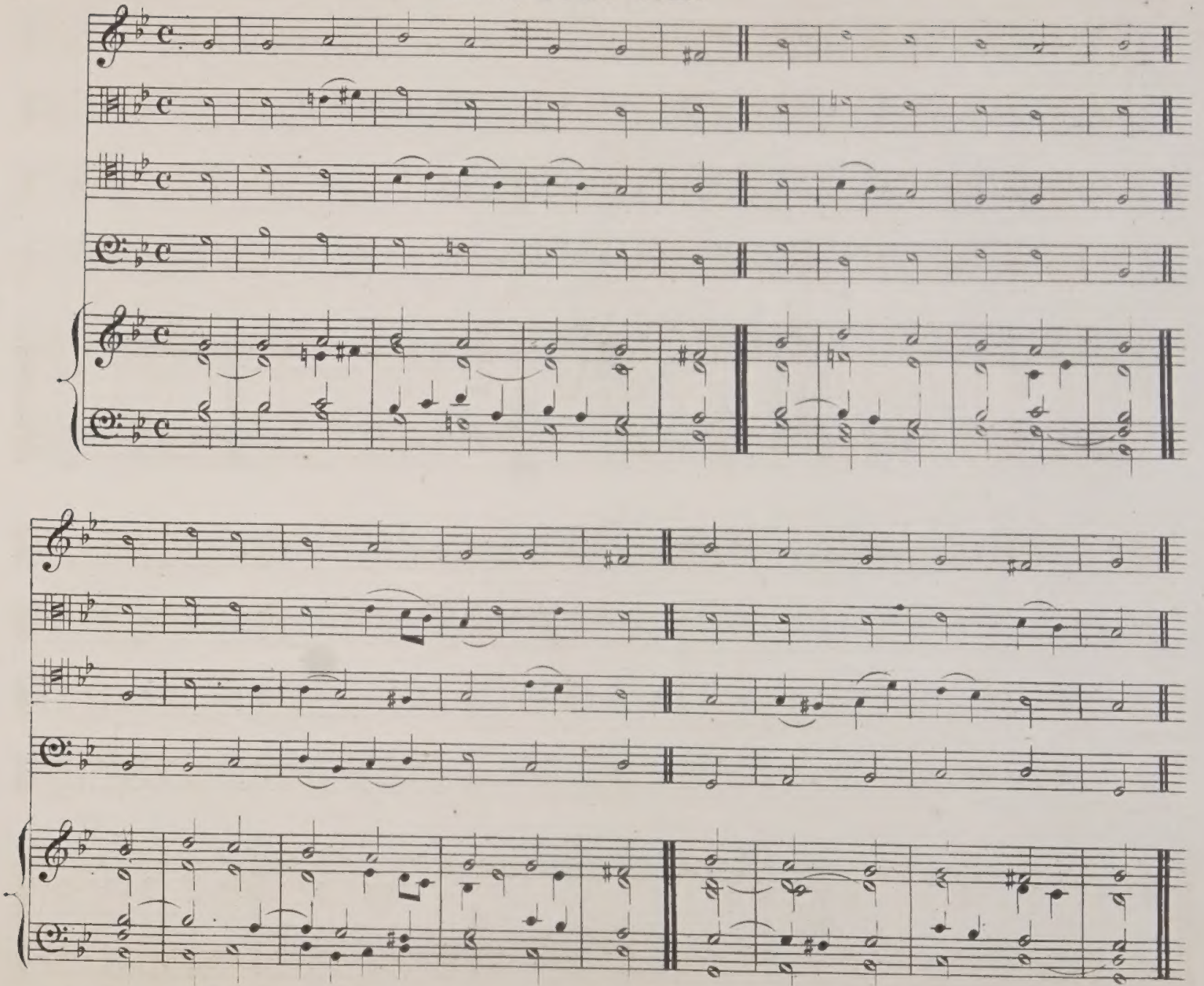




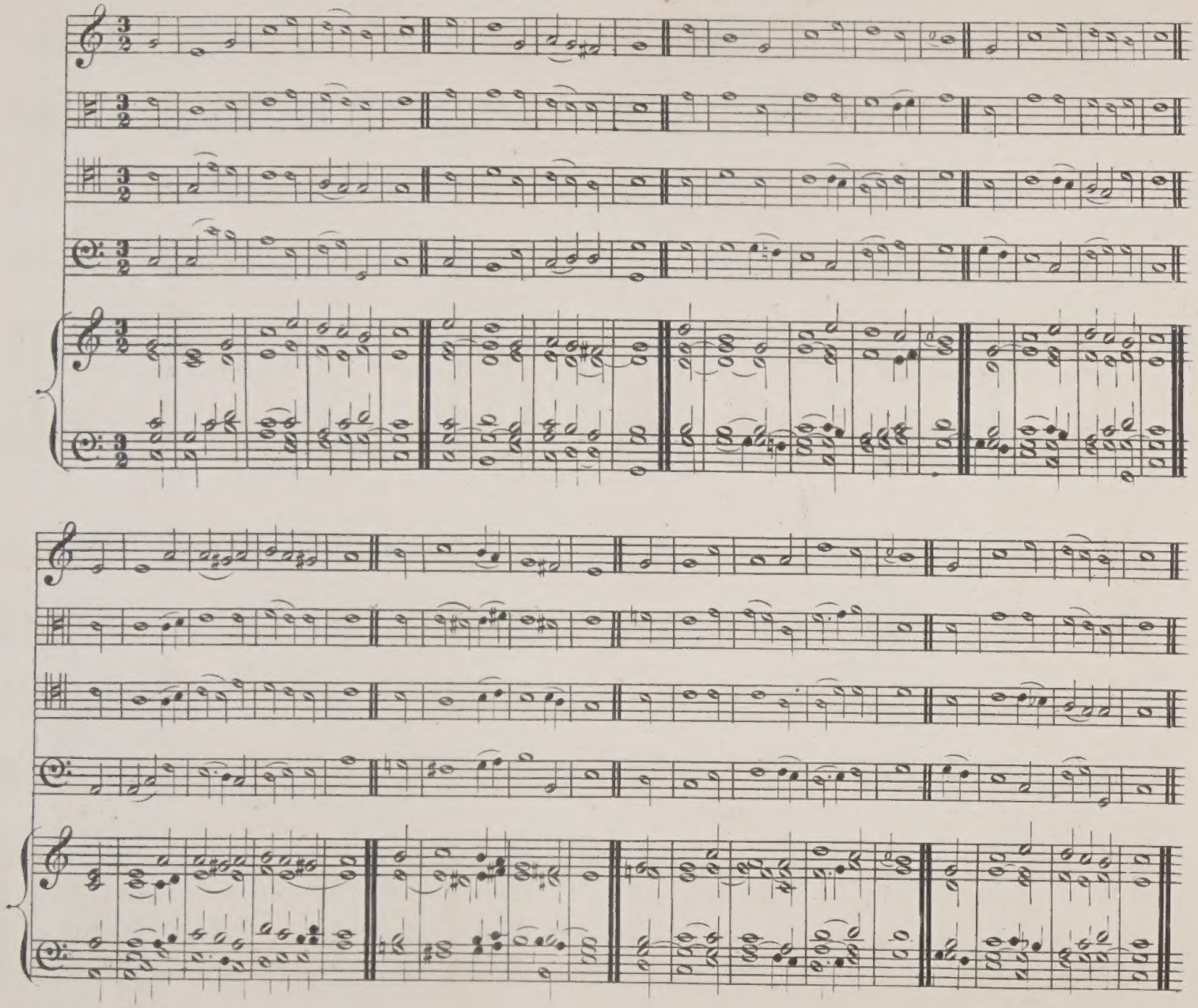
IRISH. C.M.



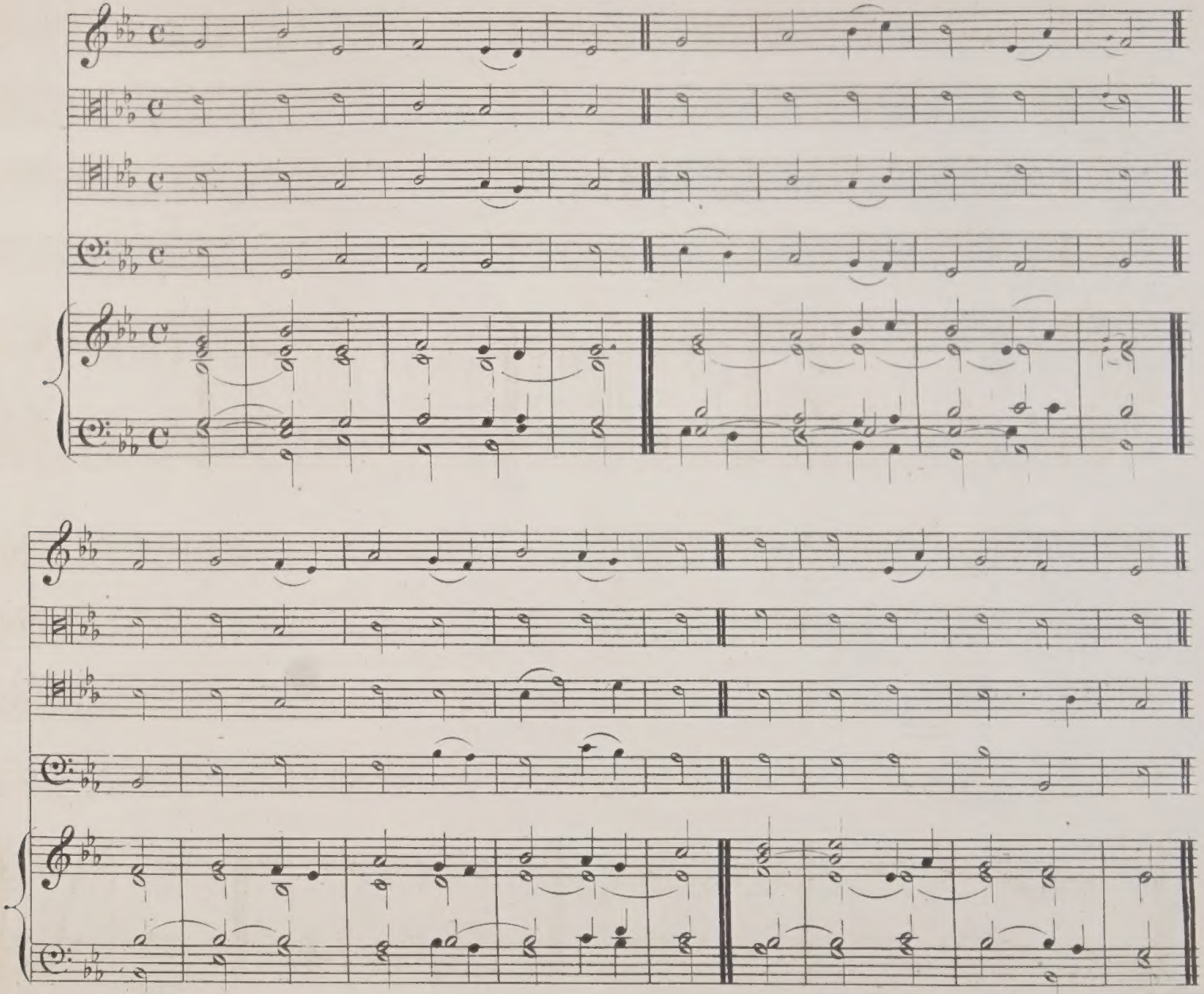
WINDSOR. C. M.



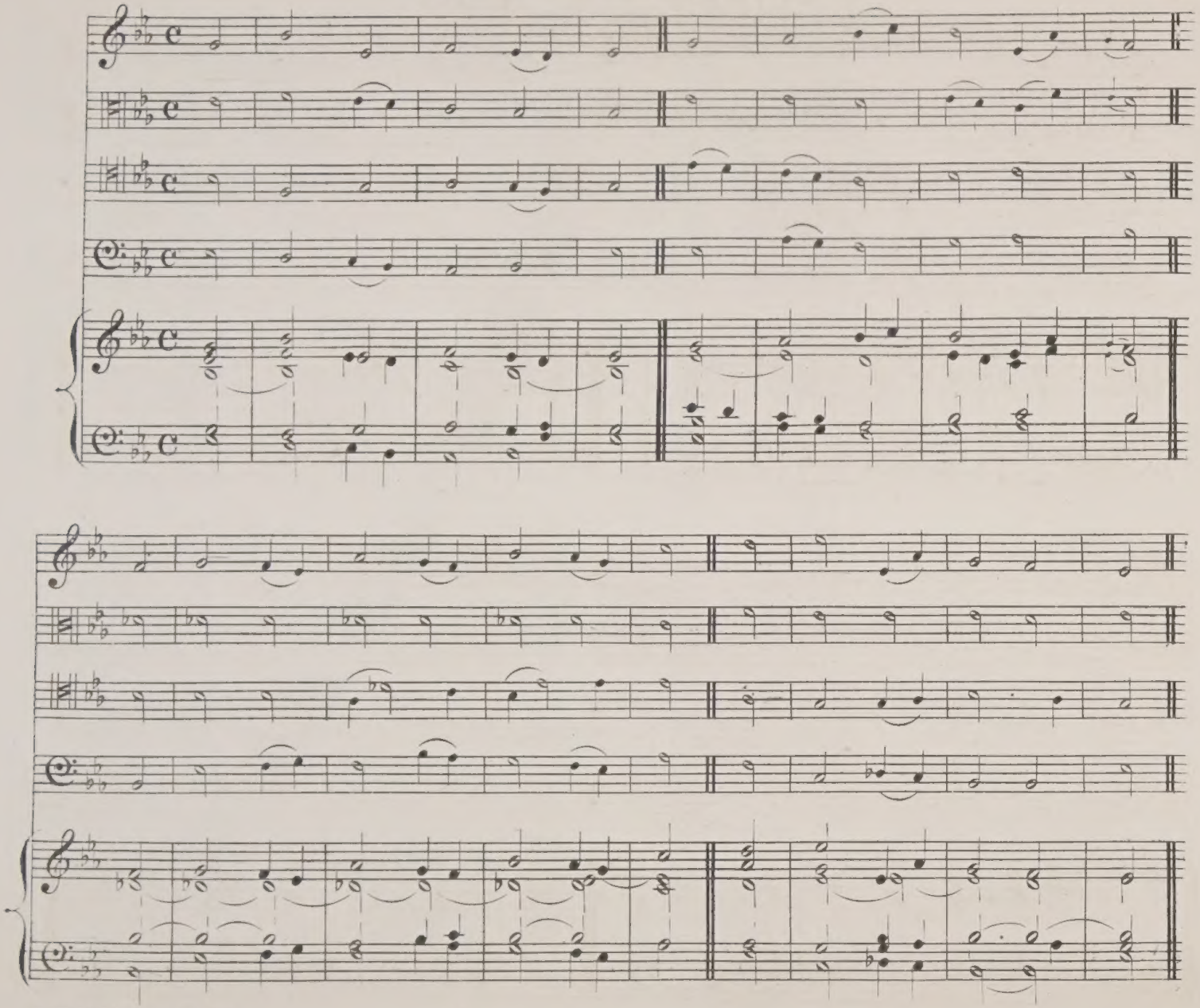
S^{t} MATHEW S. D. C. M.

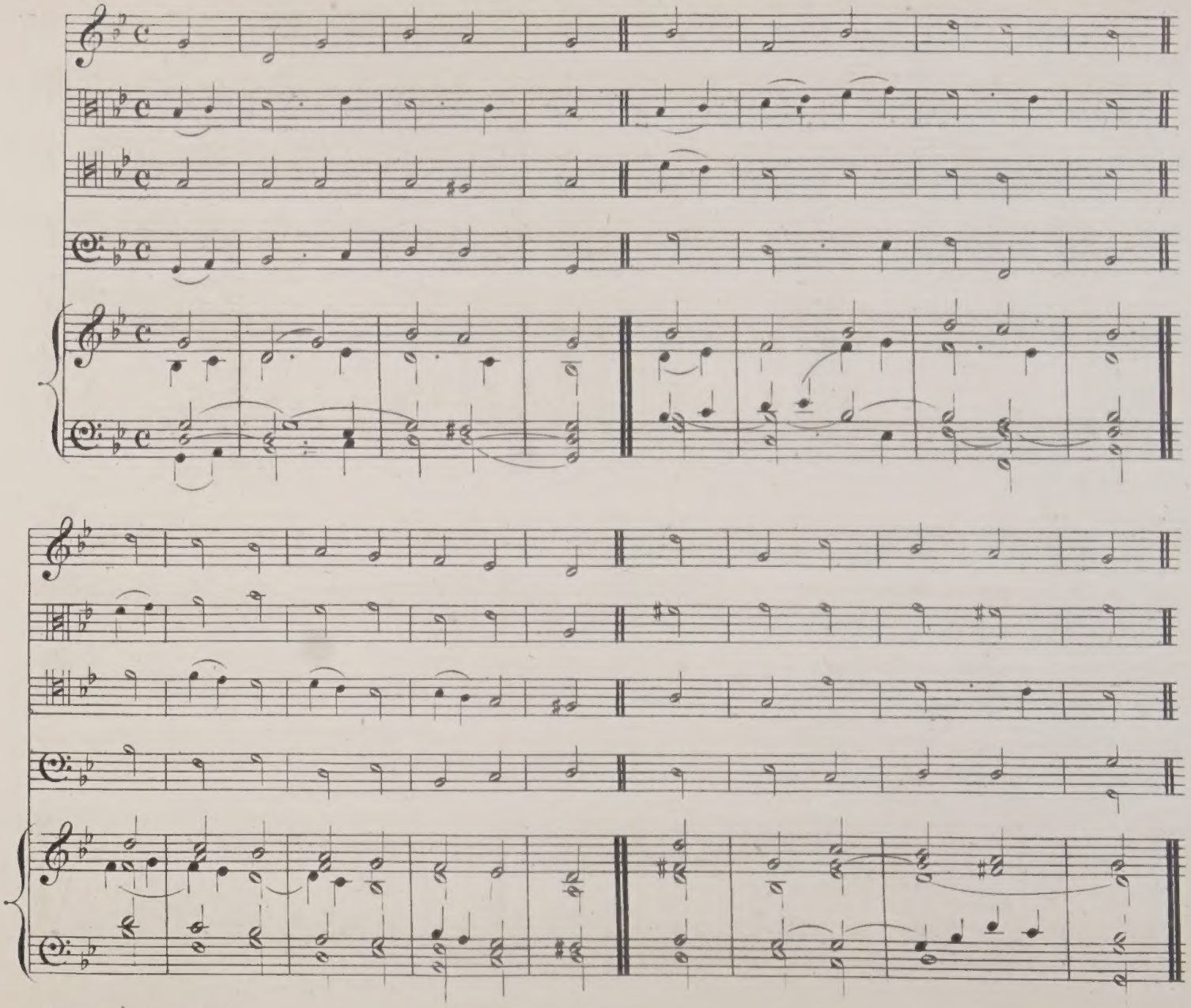


CARLISLE. S. M. (№ 1.)

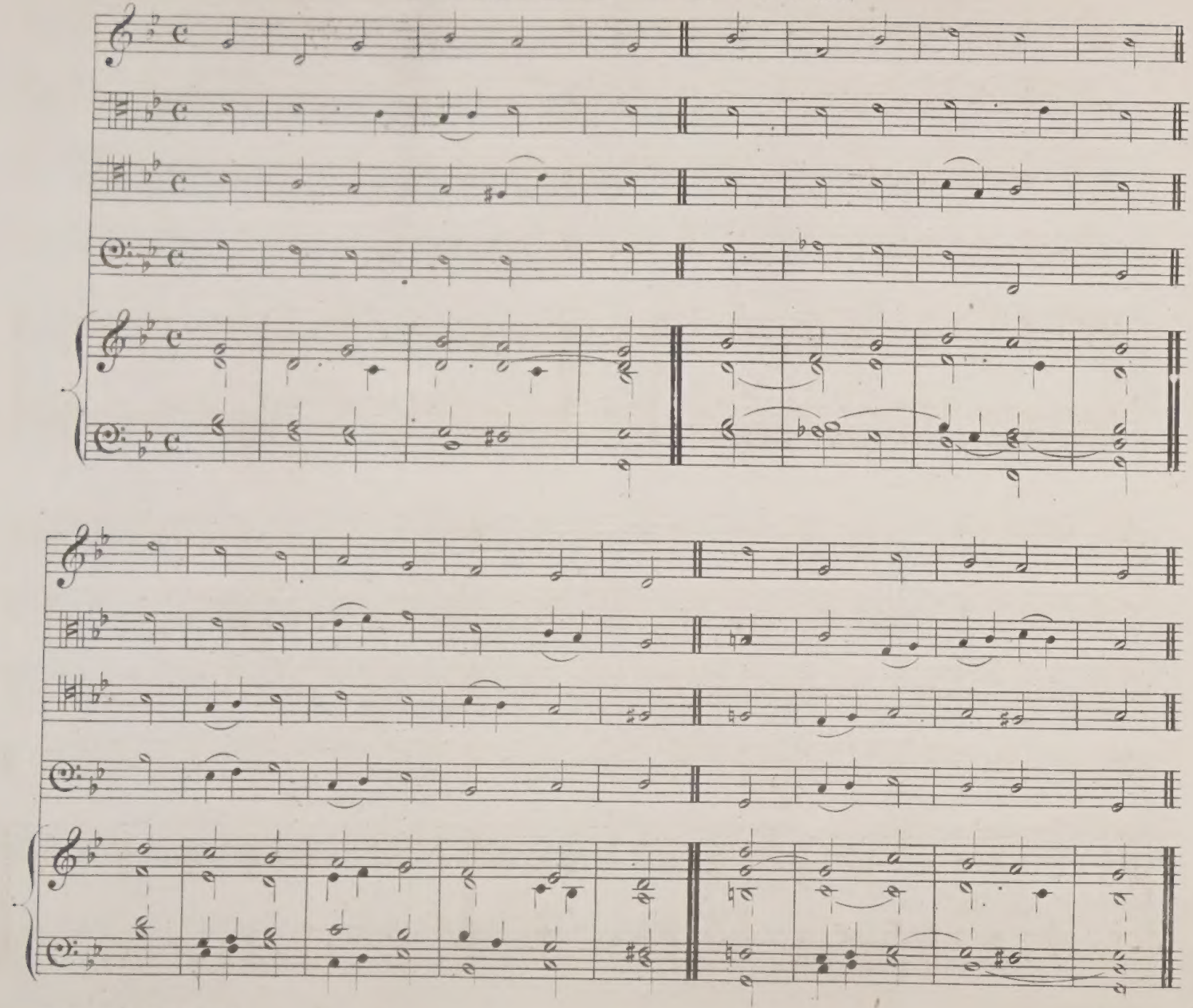


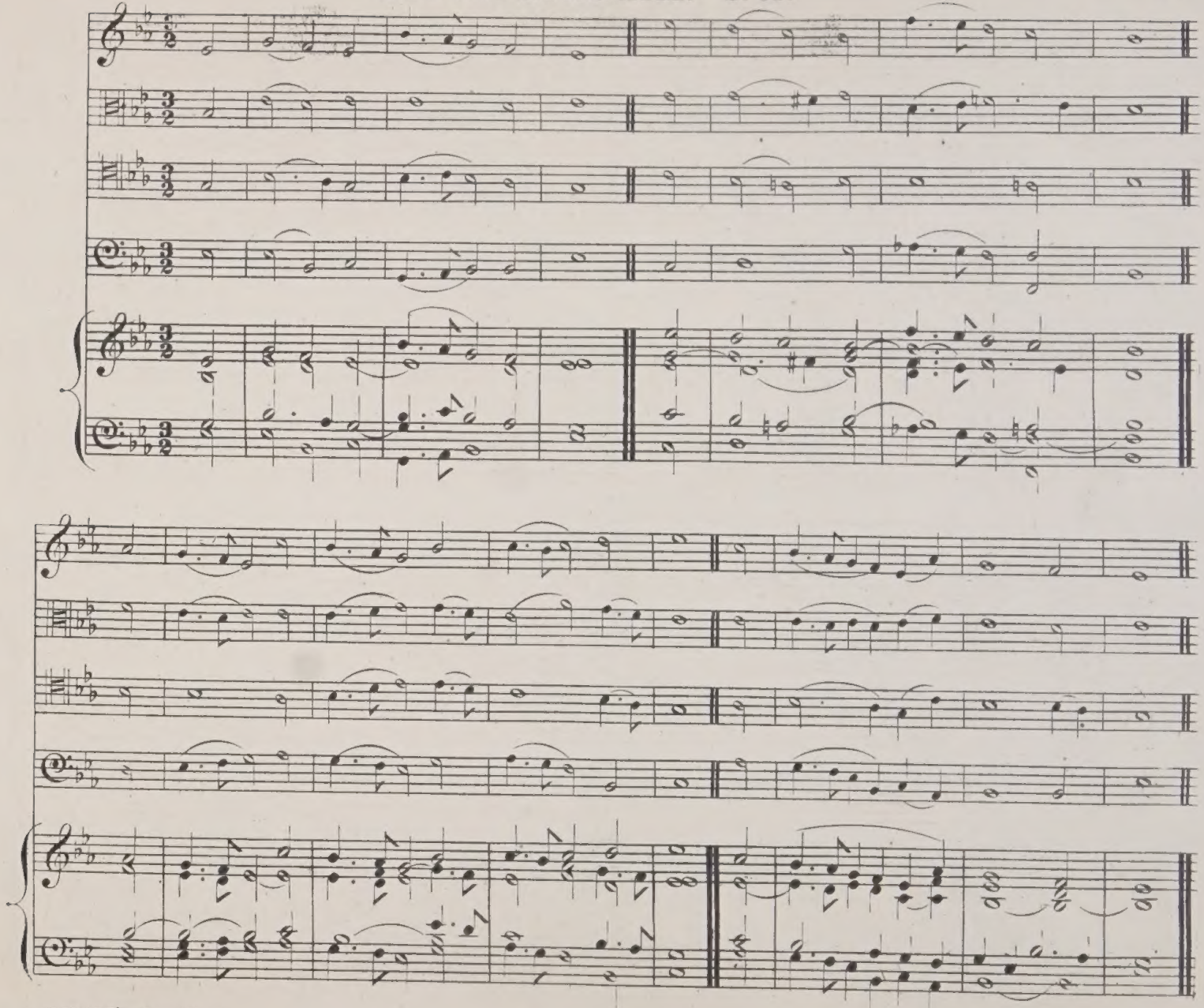
CARLISLE. S. M. (№ 2.)



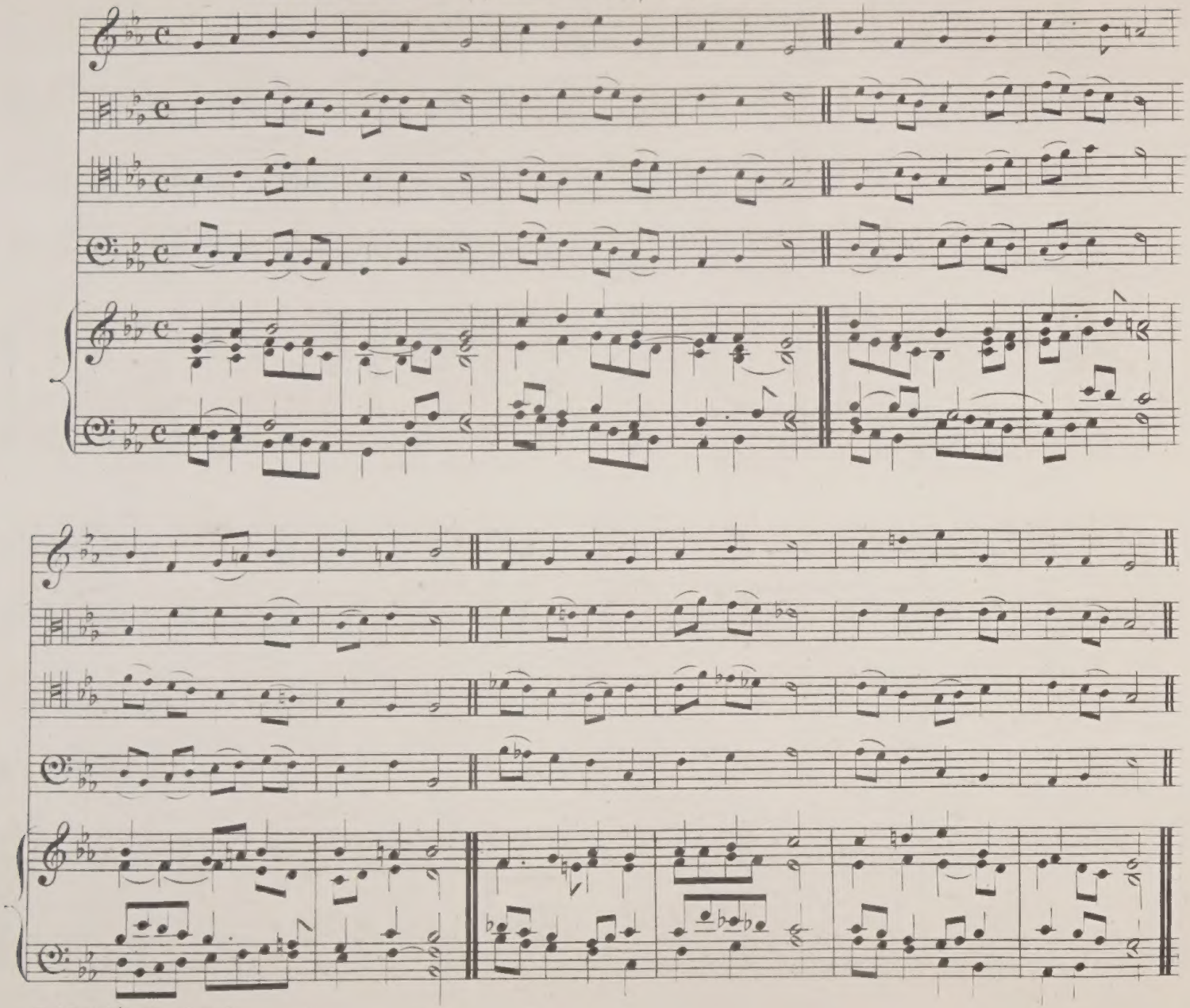


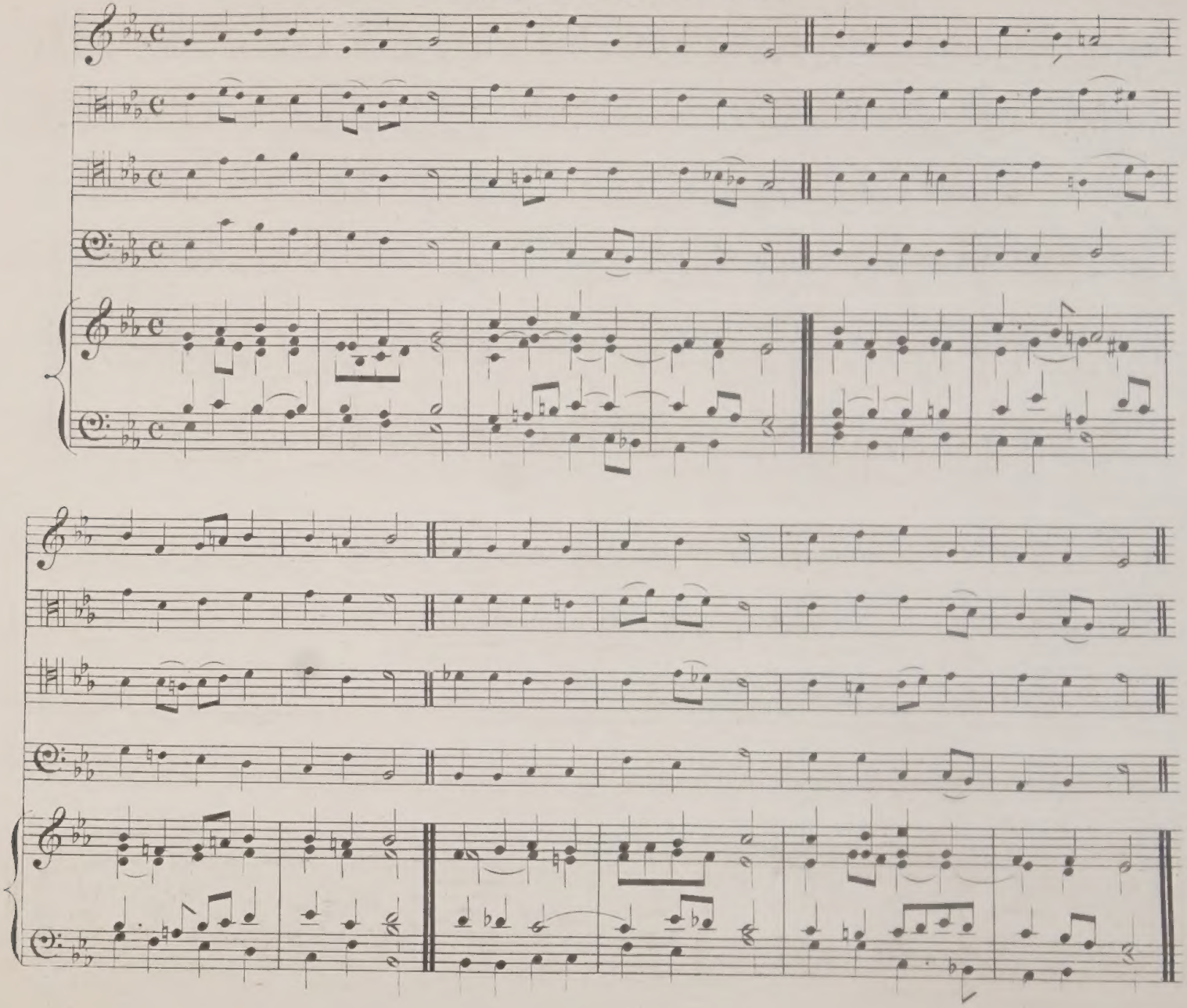
St BRIDE'S. S.M. (№ 2.)



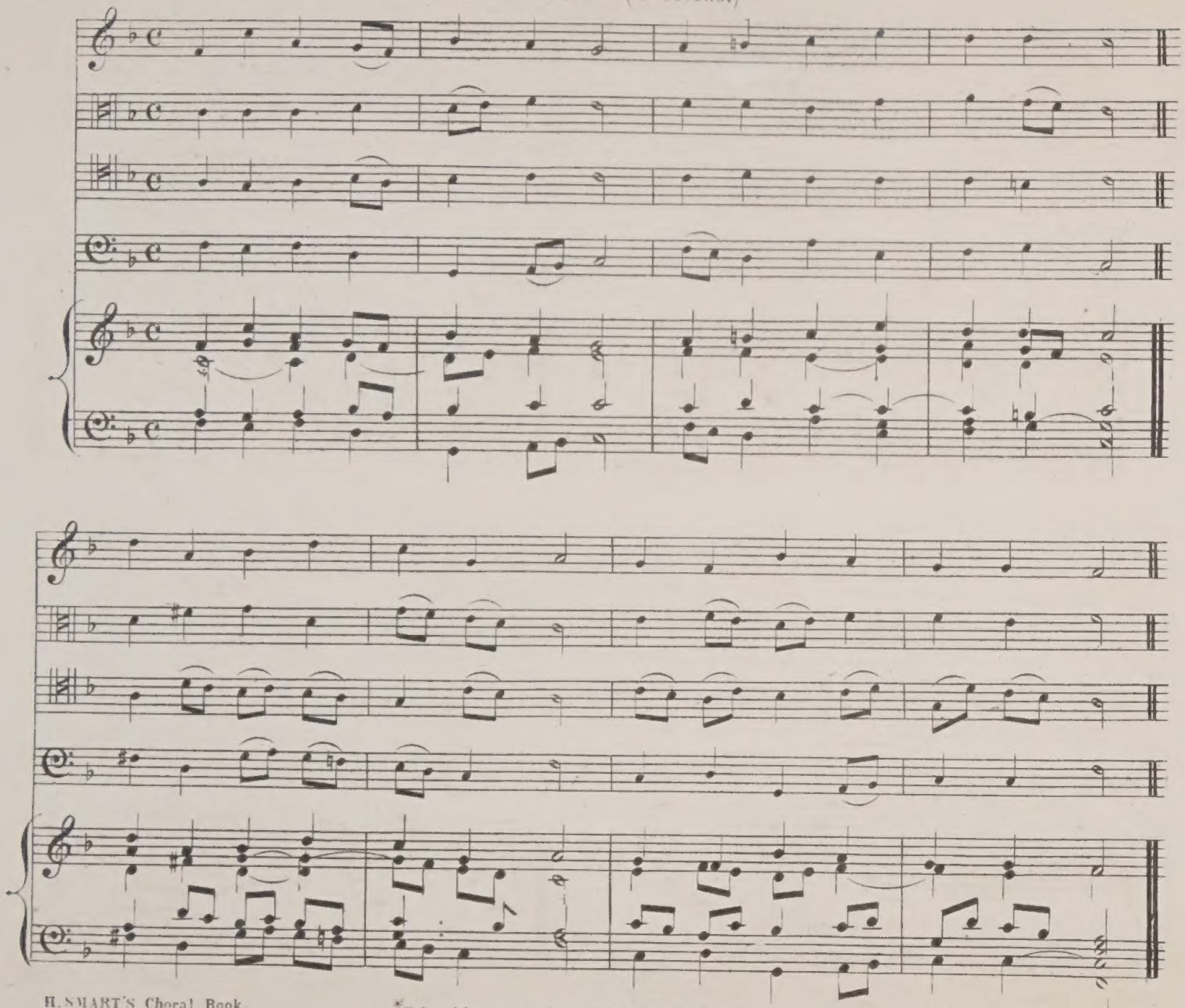


FRIBOURG. (German melody.) 6 lines 7s (№ 1.)





BOLTON. (4 sevens.)



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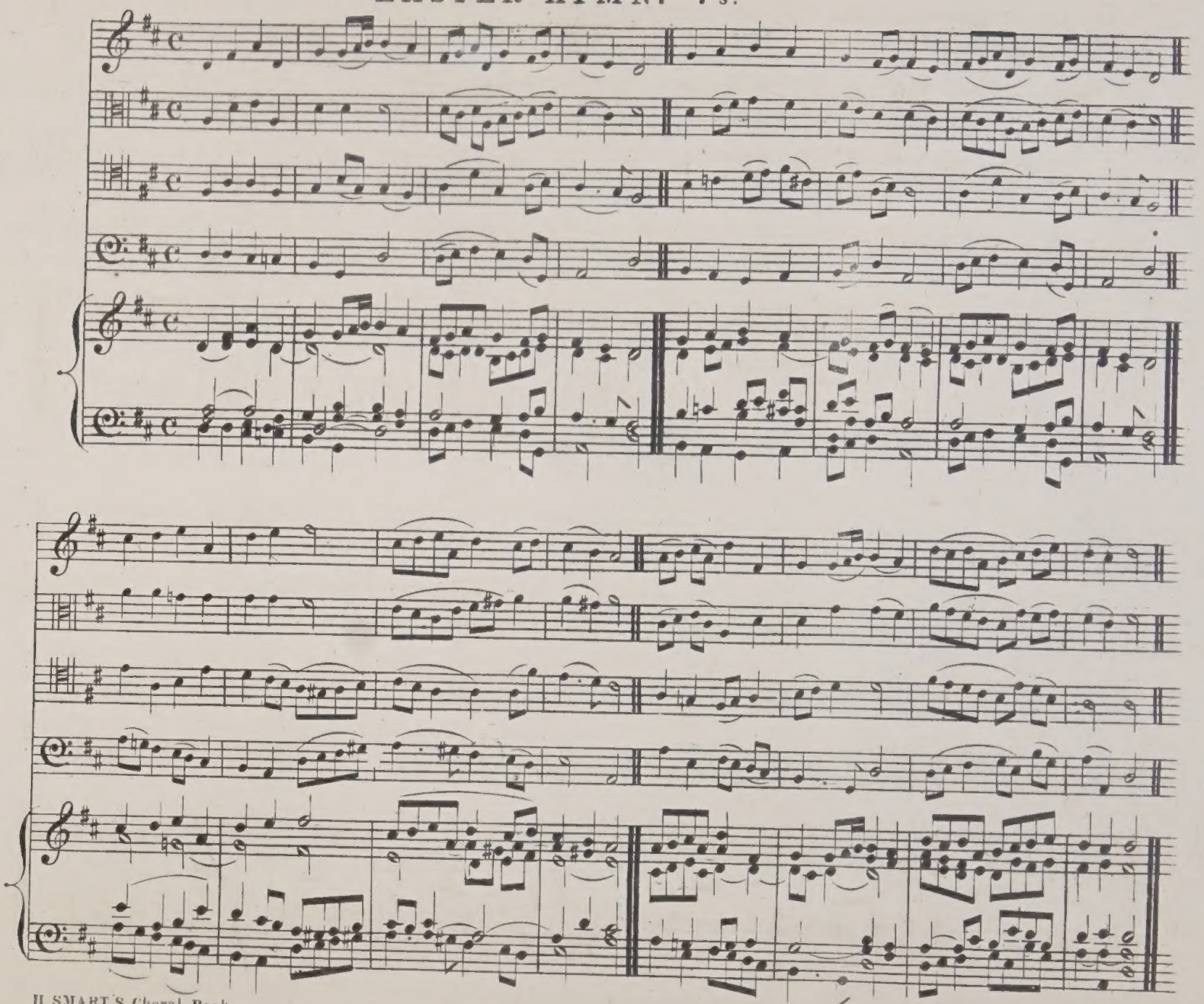
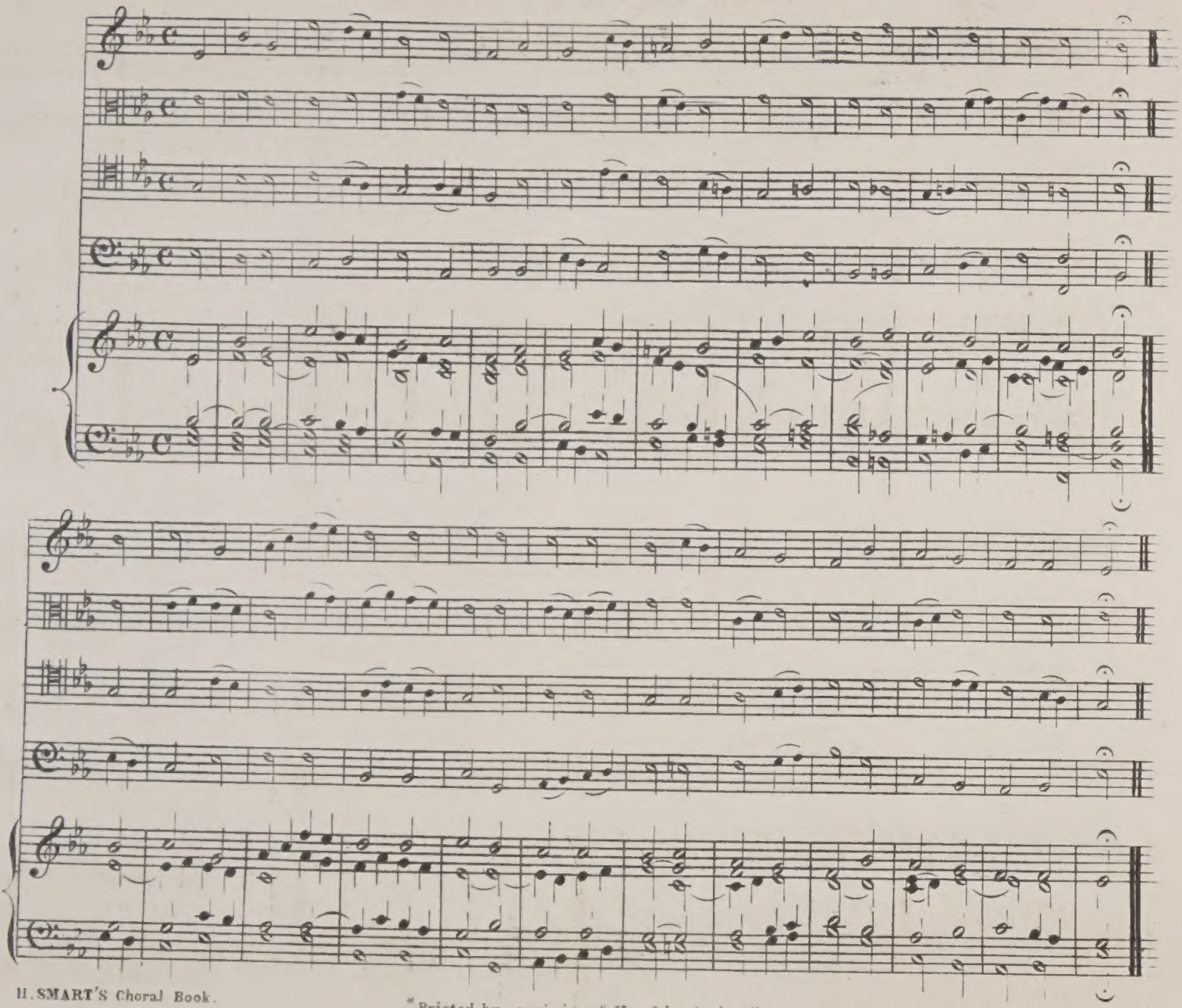
EASTER HYMN. 7's.



FARNWORTH. (8,8,6. 8,8,6.)*



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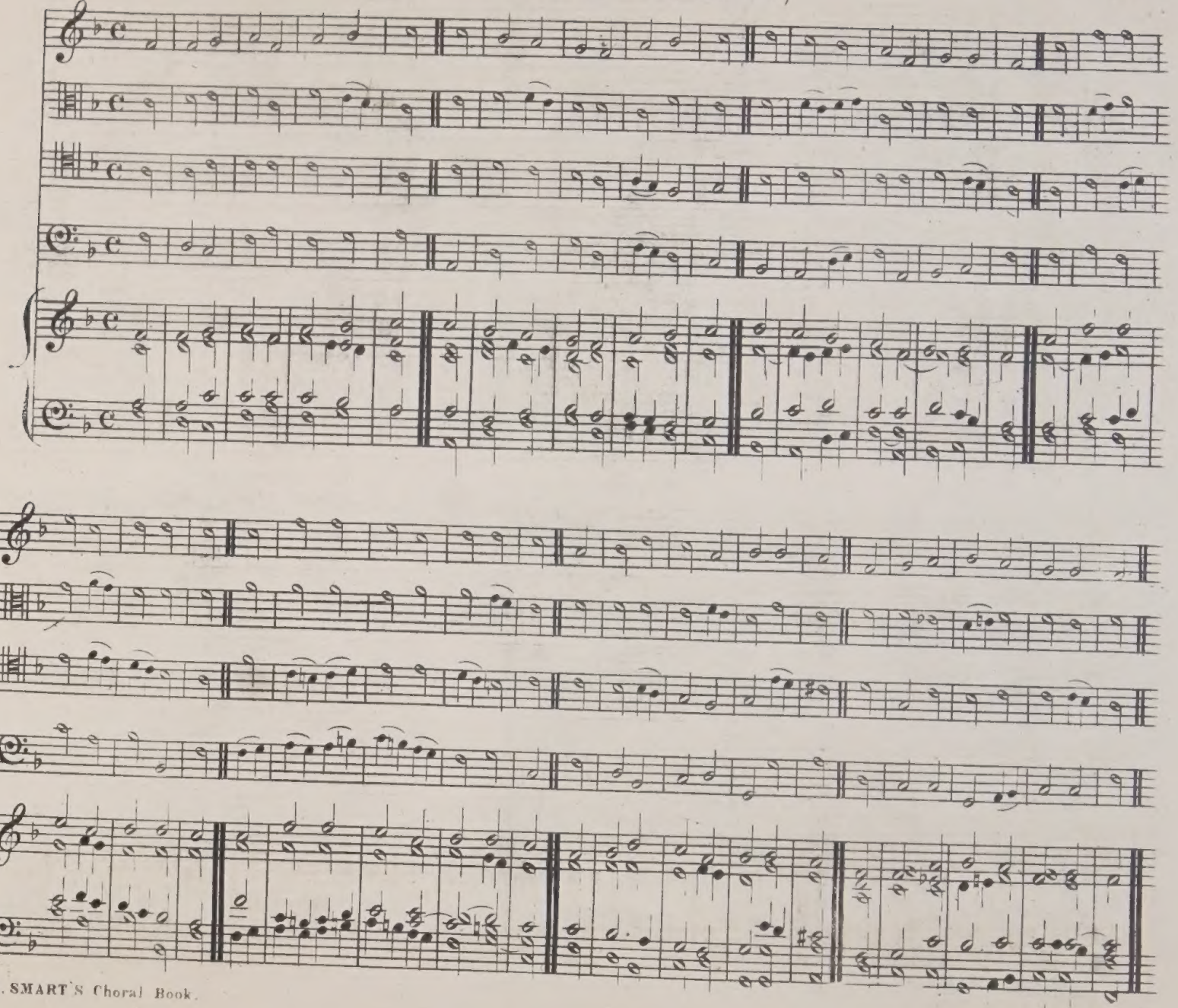
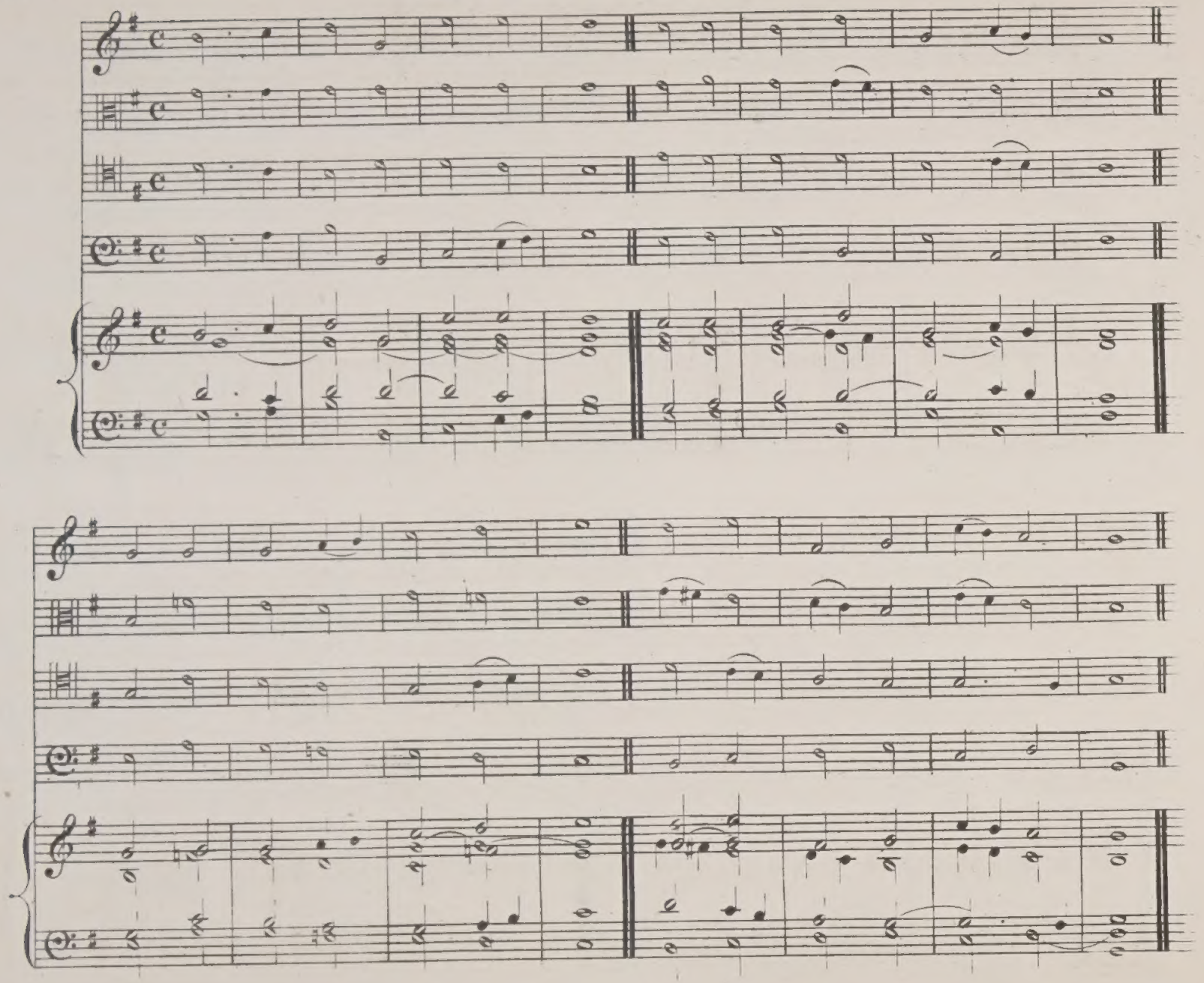
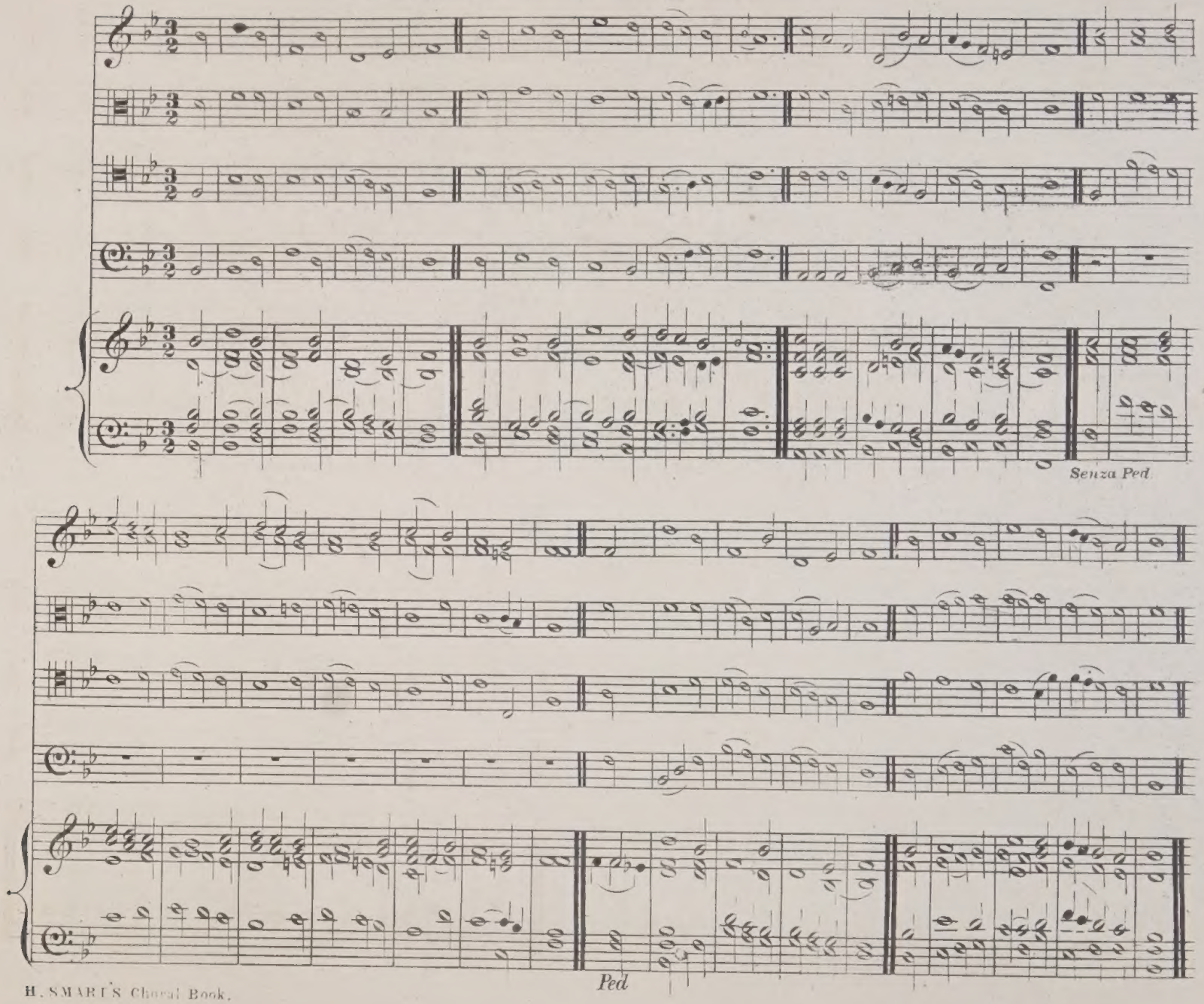
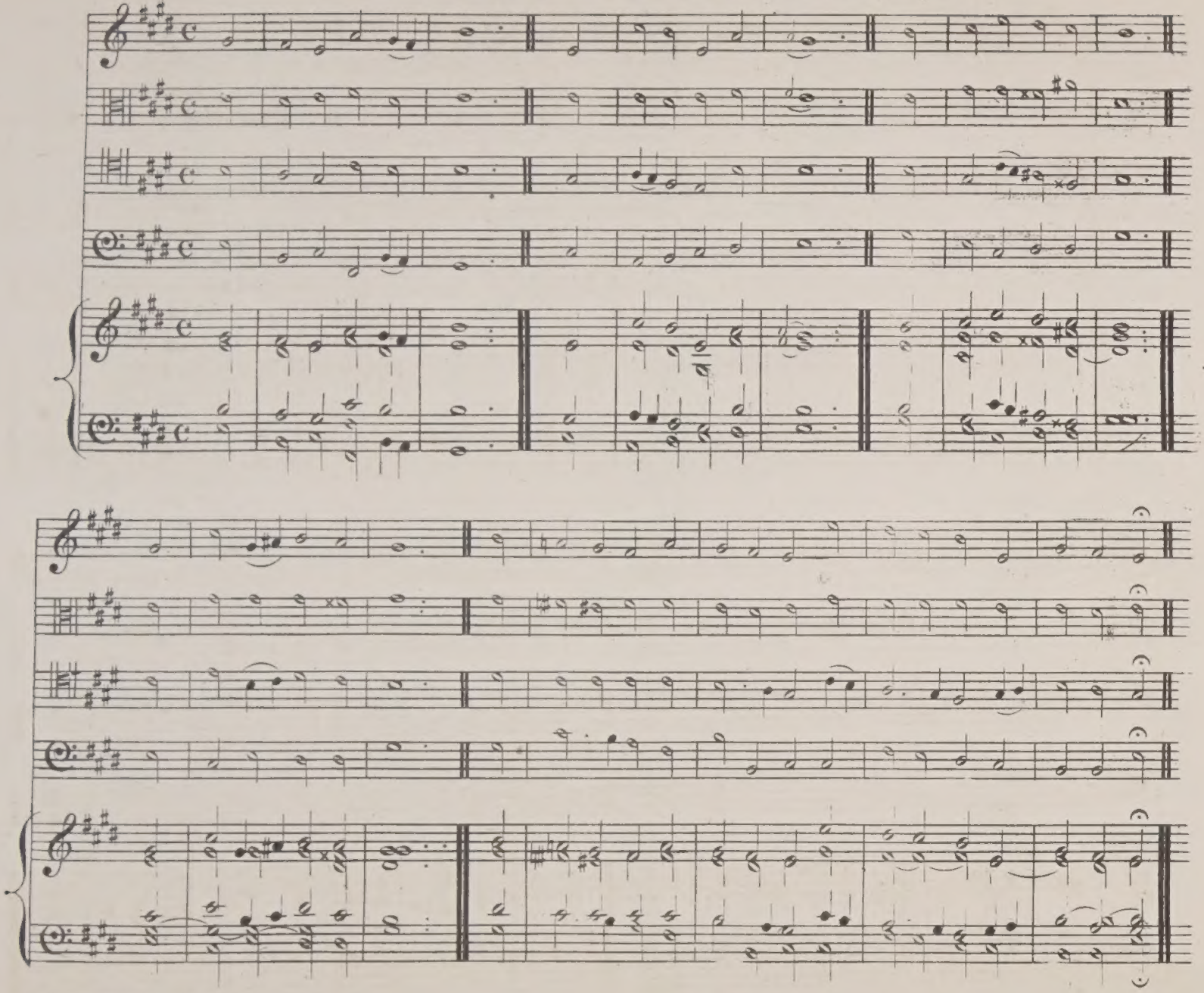


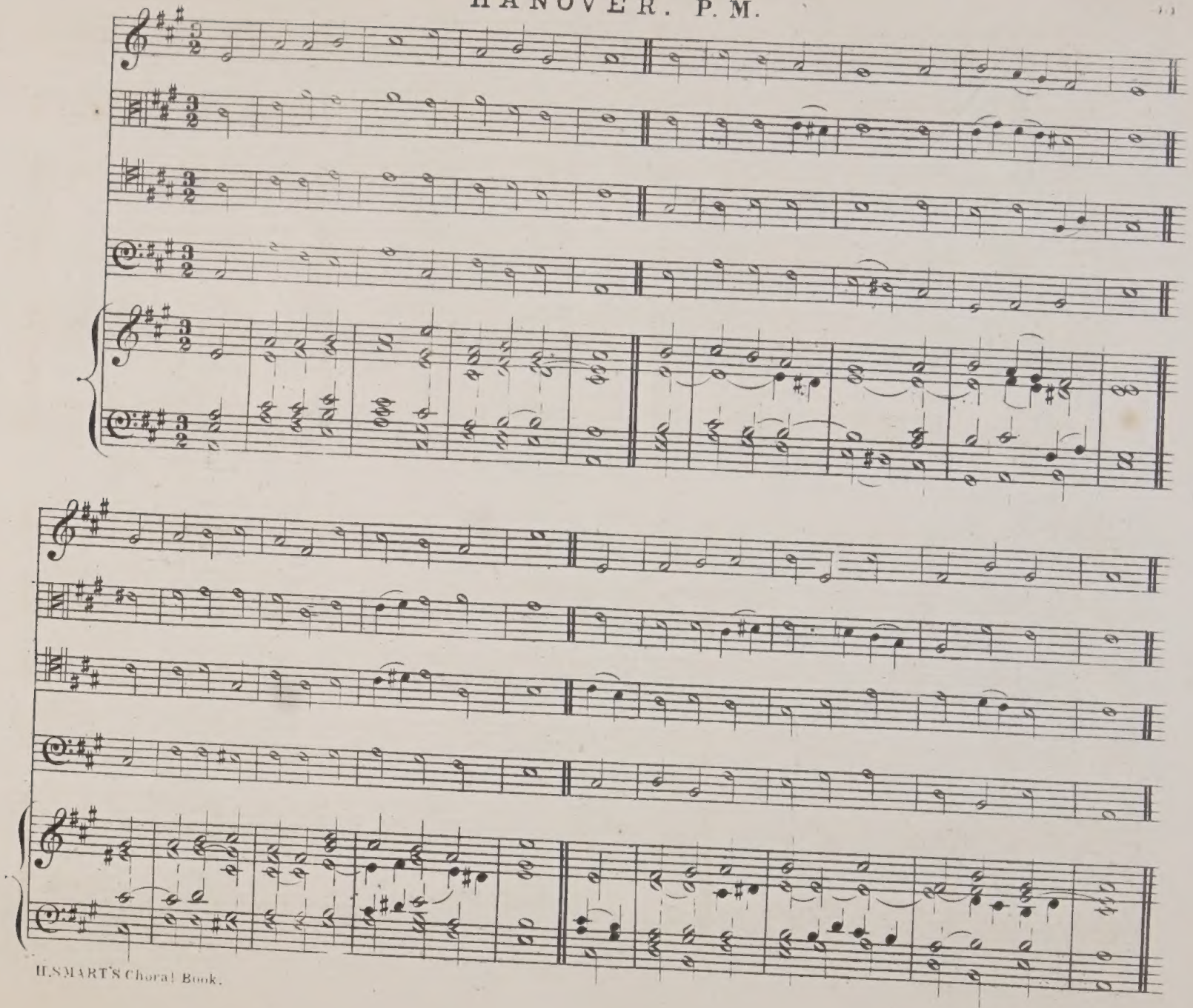
LANGLEY. P. M.



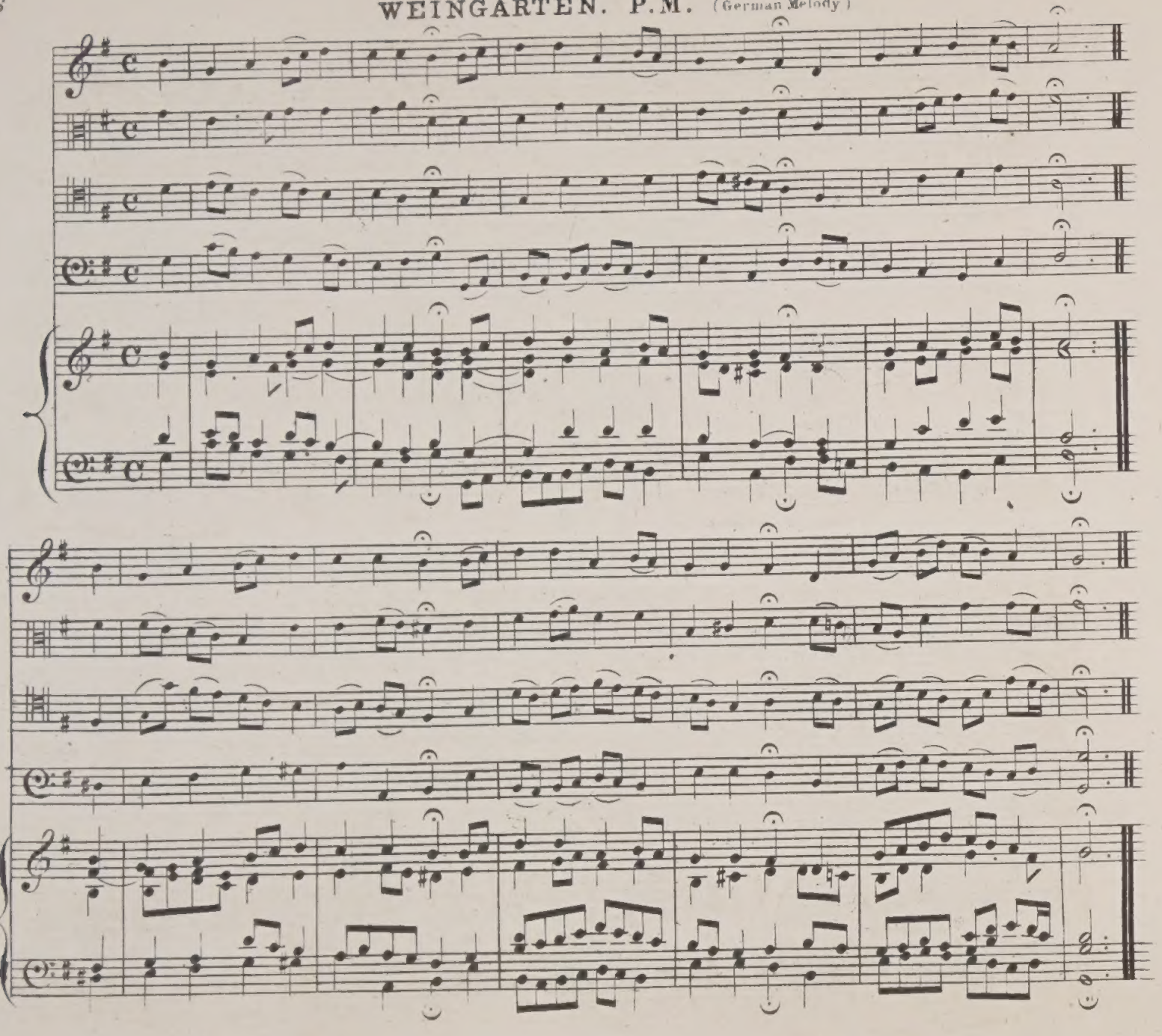

Senza Ped.
Ped

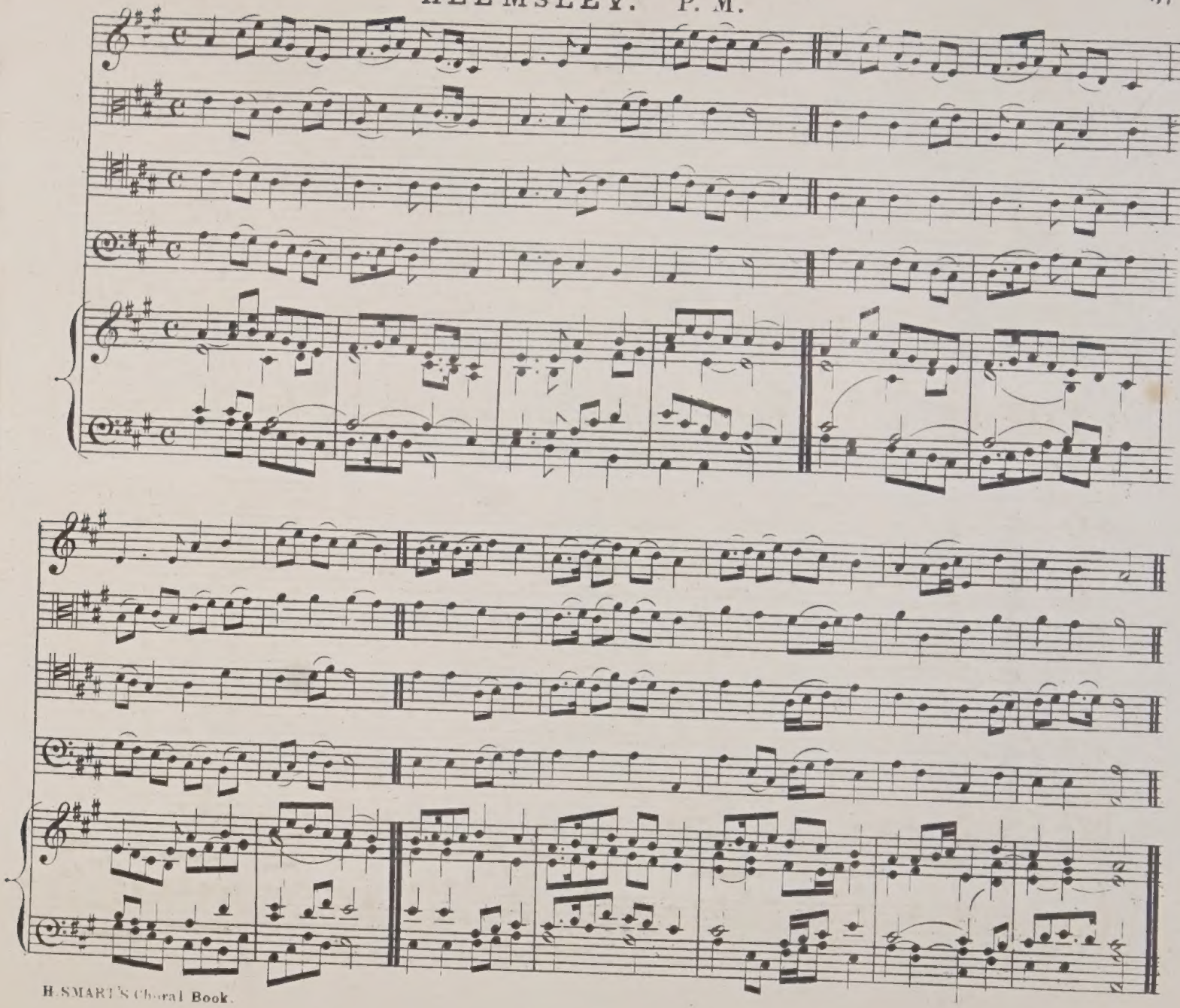
S! LUKE'S. P. M. (as the 148th Psalm)



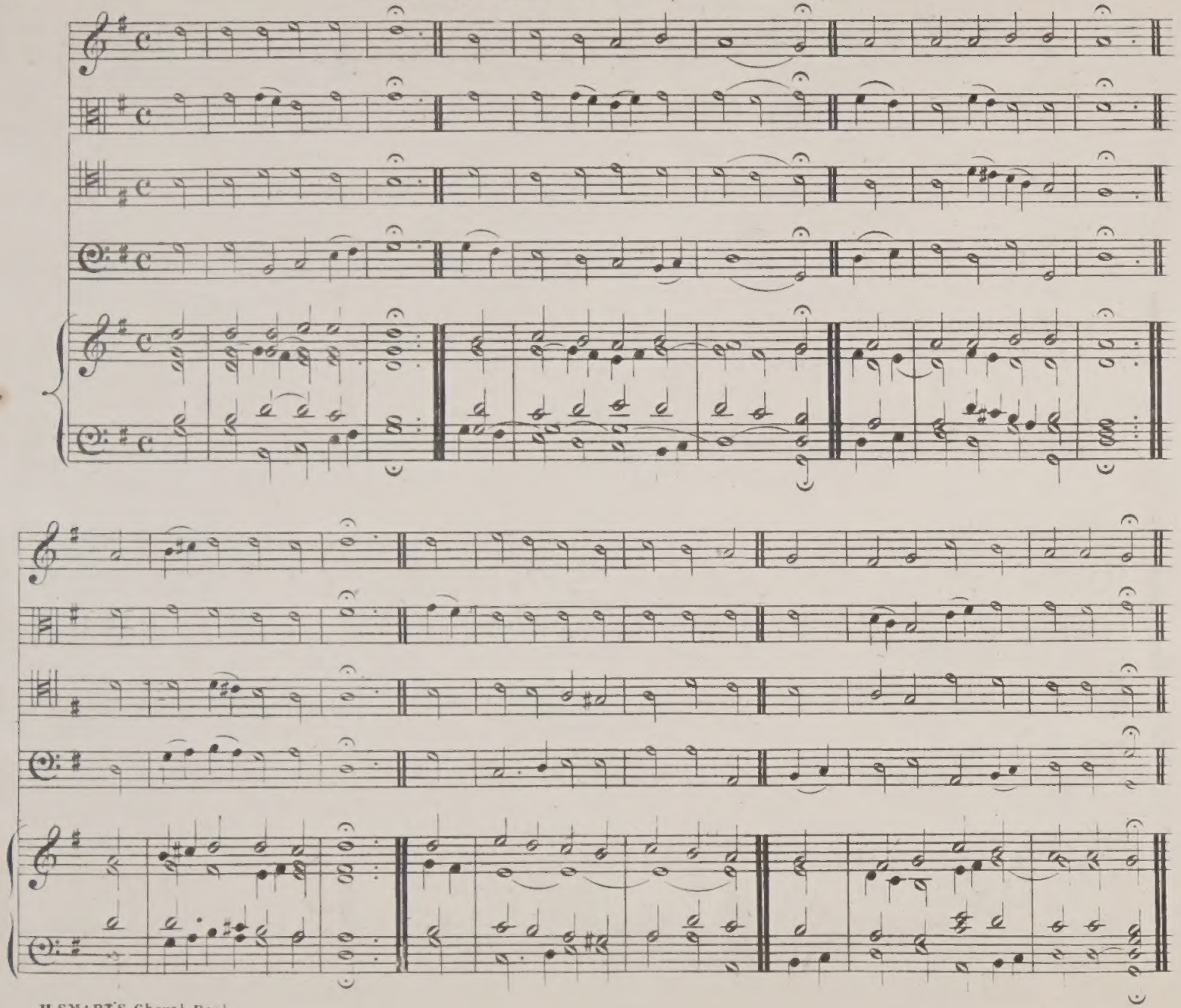


WEINGARTEN. P.M. (German Melody)

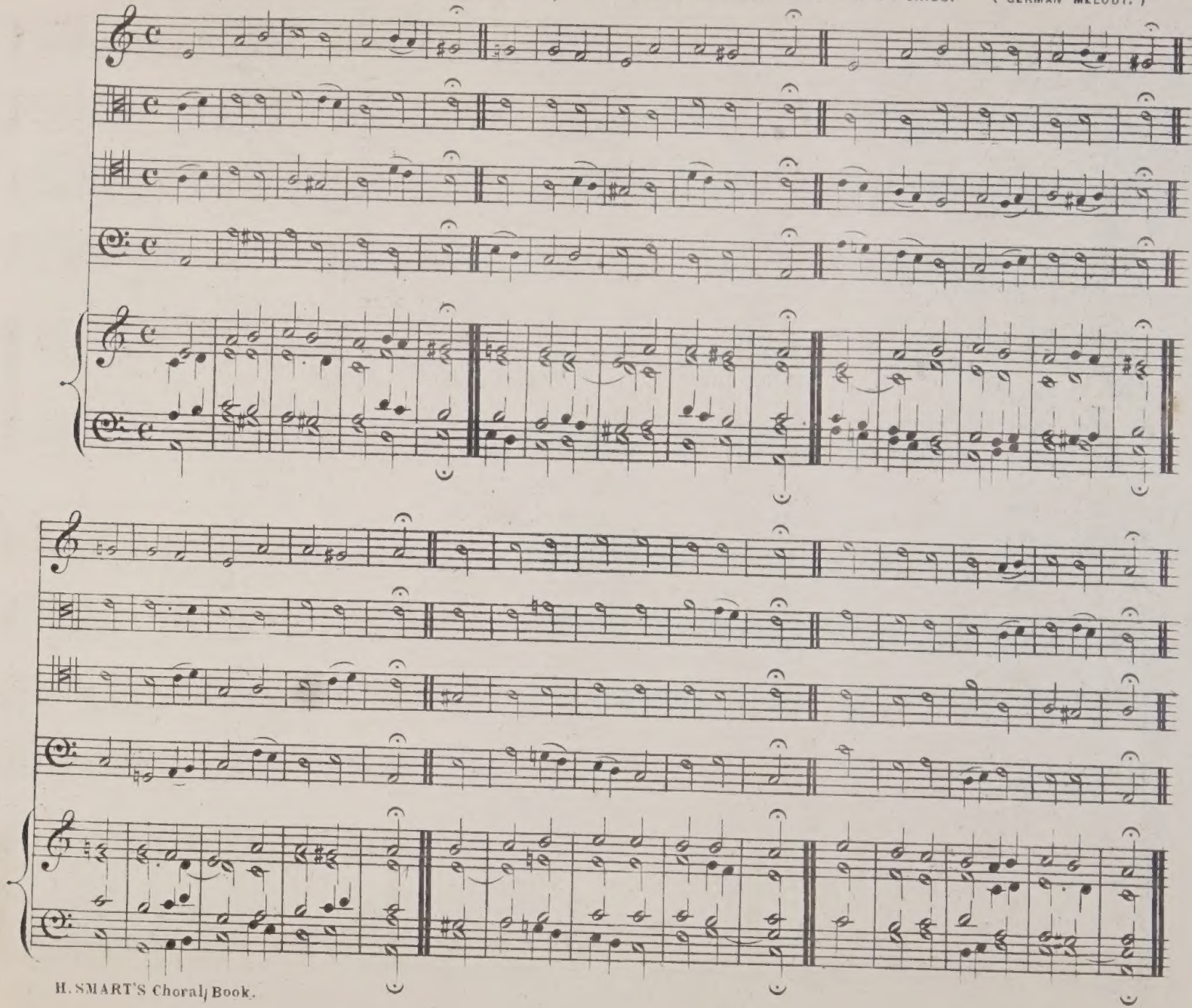




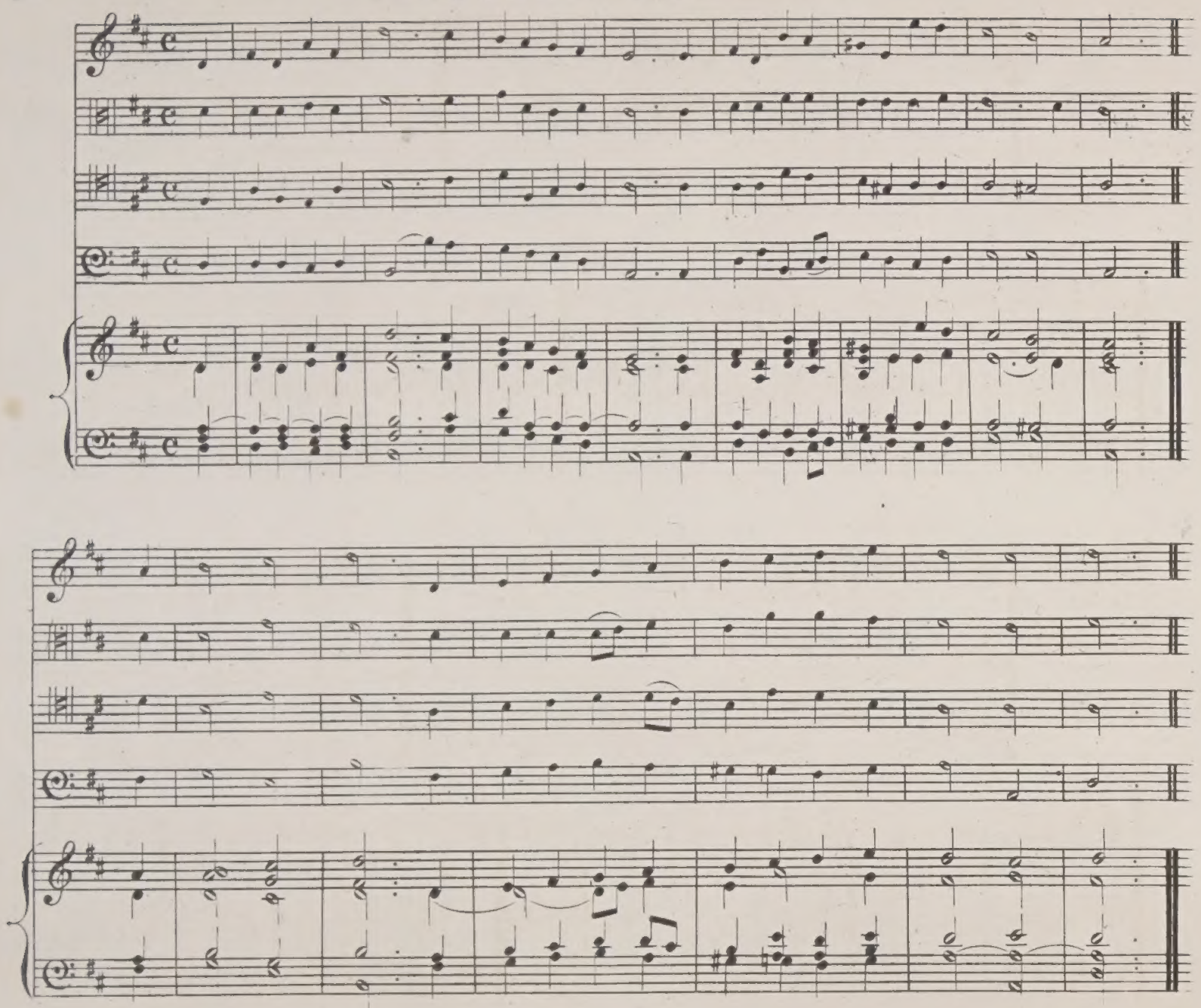
HAMBURGH. P. M. (German Melody.)



COLOGNE. P. M. (as the 133d Psalm.) or L.M. by omission of the 3rd and 4th lines. (GERMAN MELODY.)



DARWELL. P. M.

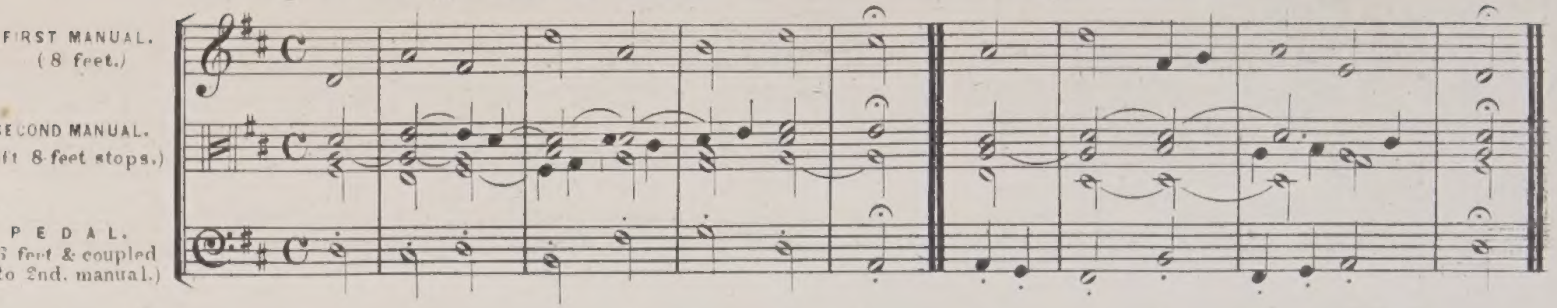


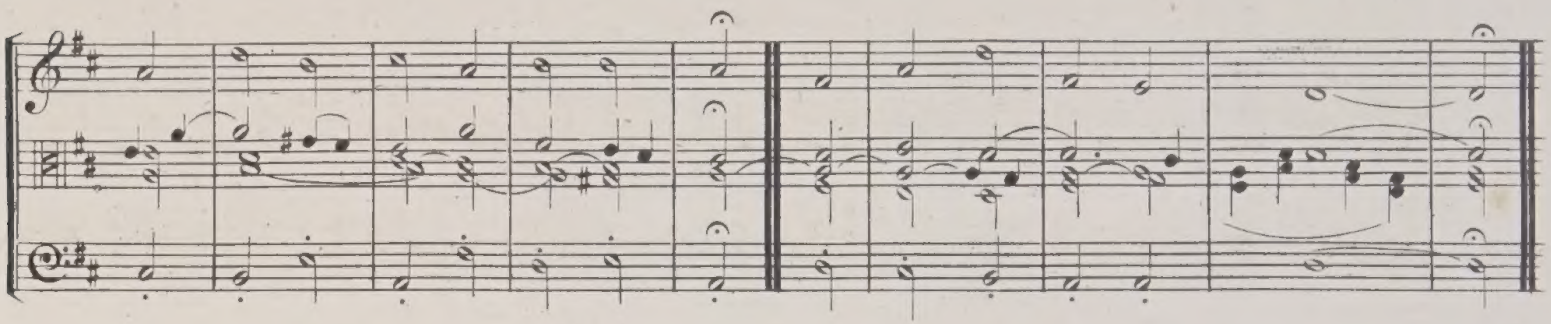
"Giving out" of **LONDON NEW.** in four different ways. **№ 1.**

FIRST MANUAL. (8 feet.)

SECOND MANUAL. Soft 8 feet stops.)

PEDAL. (16 feet & coupled to 2nd. manual.)



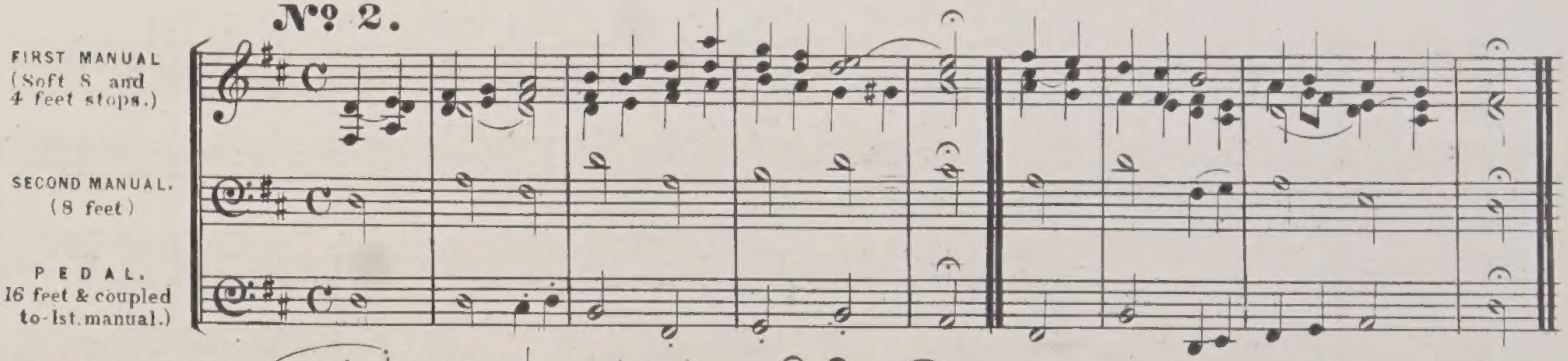


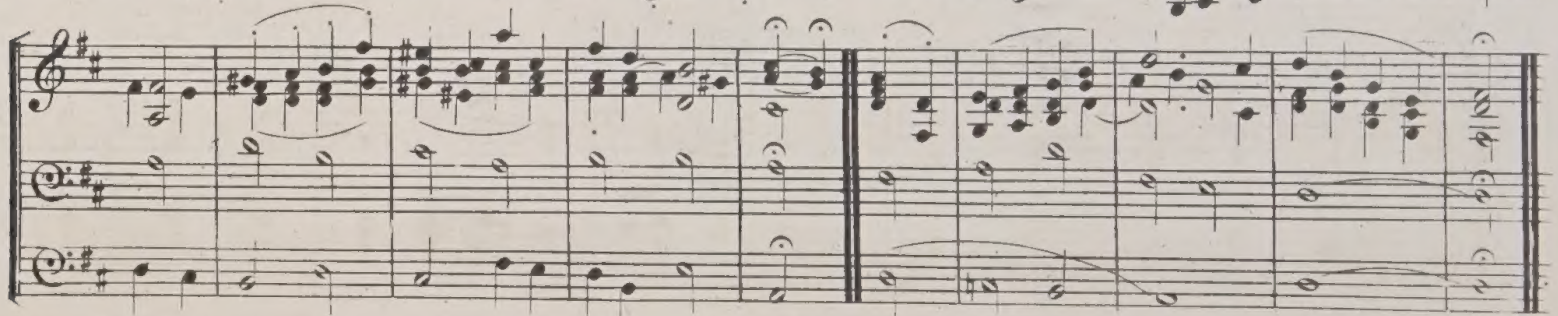
№ 2.

FIRST MANUAL (Soft 8 and 4 feet stops.)

SECOND MANUAL. (8 feet)

PEDAL. (16 feet & coupled to-1st. manual.)





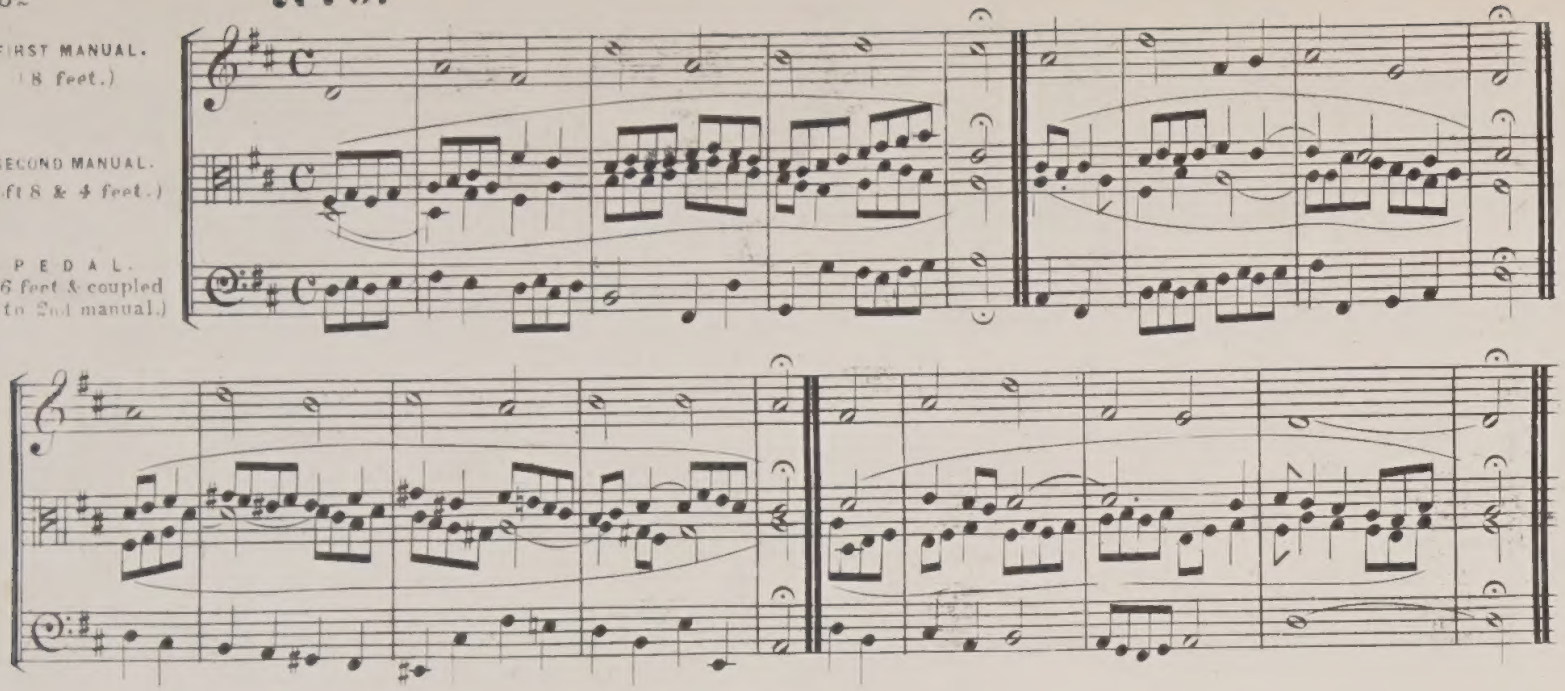
Note.—That manual which carries the Melody must, in every case, be strengthened by a Reed, or some other stop of distinct character.

No. 3.

FIRST MANUAL.
(8 feet.)

SECOND MANUAL.
(Soft 8 & 4 feet.)

PEDAL.
(16 feet & coupled to 2nd manual.)

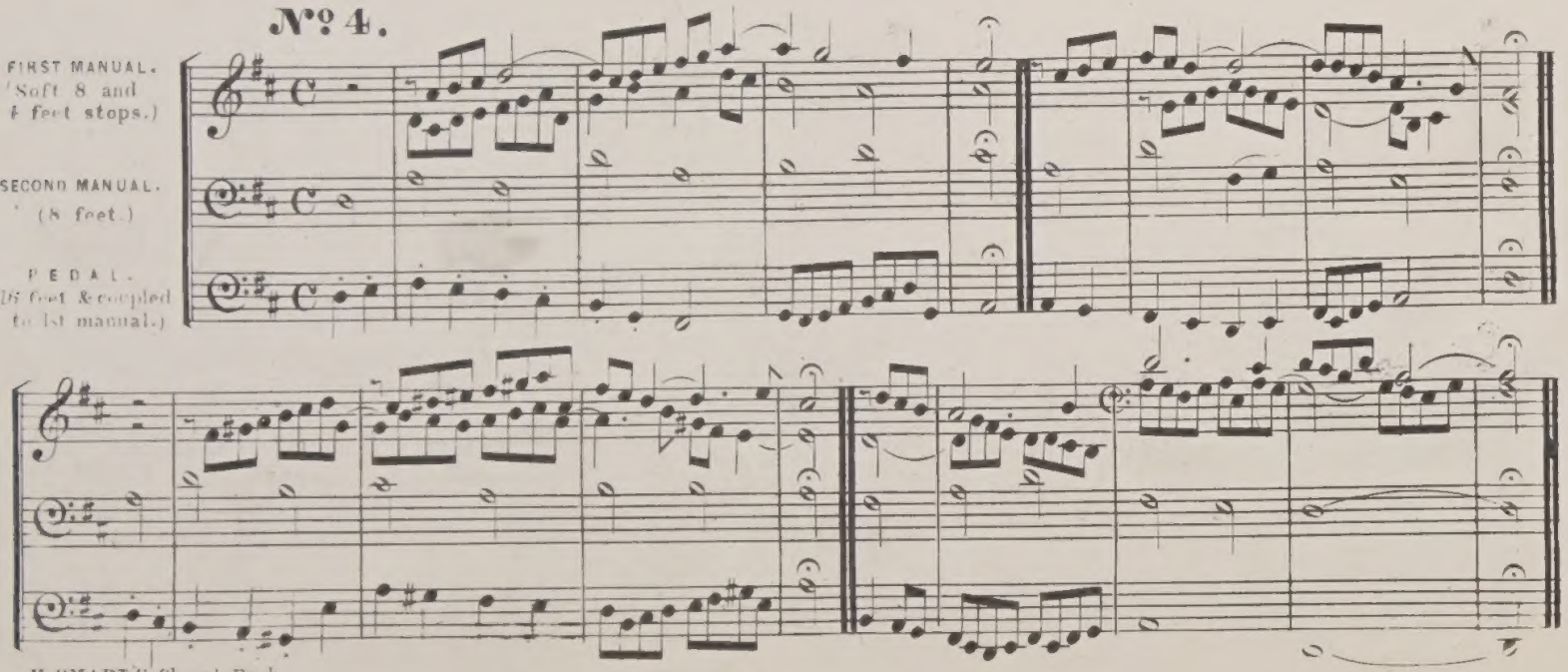


No. 4.

FIRST MANUAL.
(Soft 8 and 4 feet stops.)

SECOND MANUAL.
(8 feet.)

PEDAL.
(16 feet & coupled to 1st manual.)



W. Pamemann

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FOR THE

Organ

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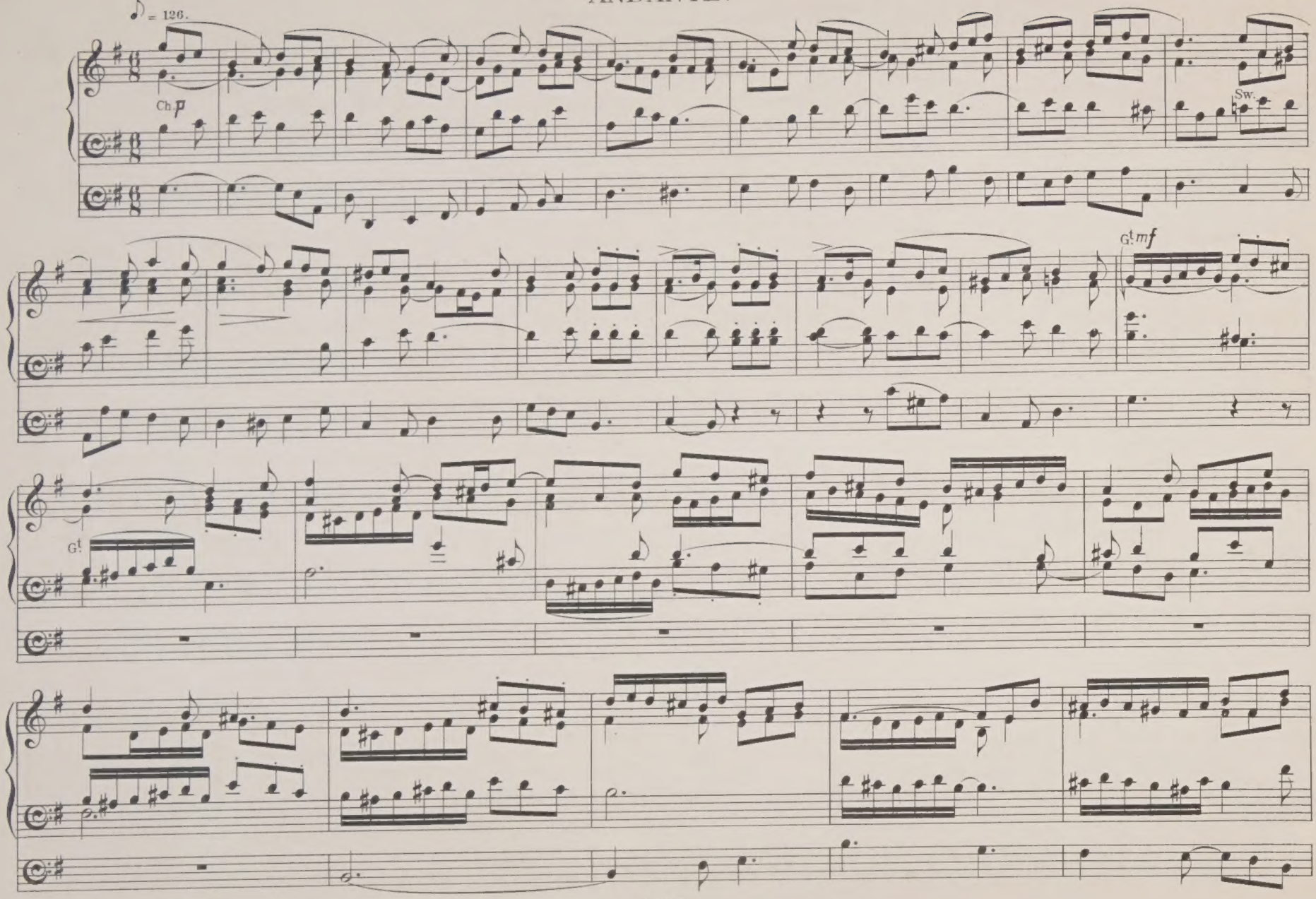
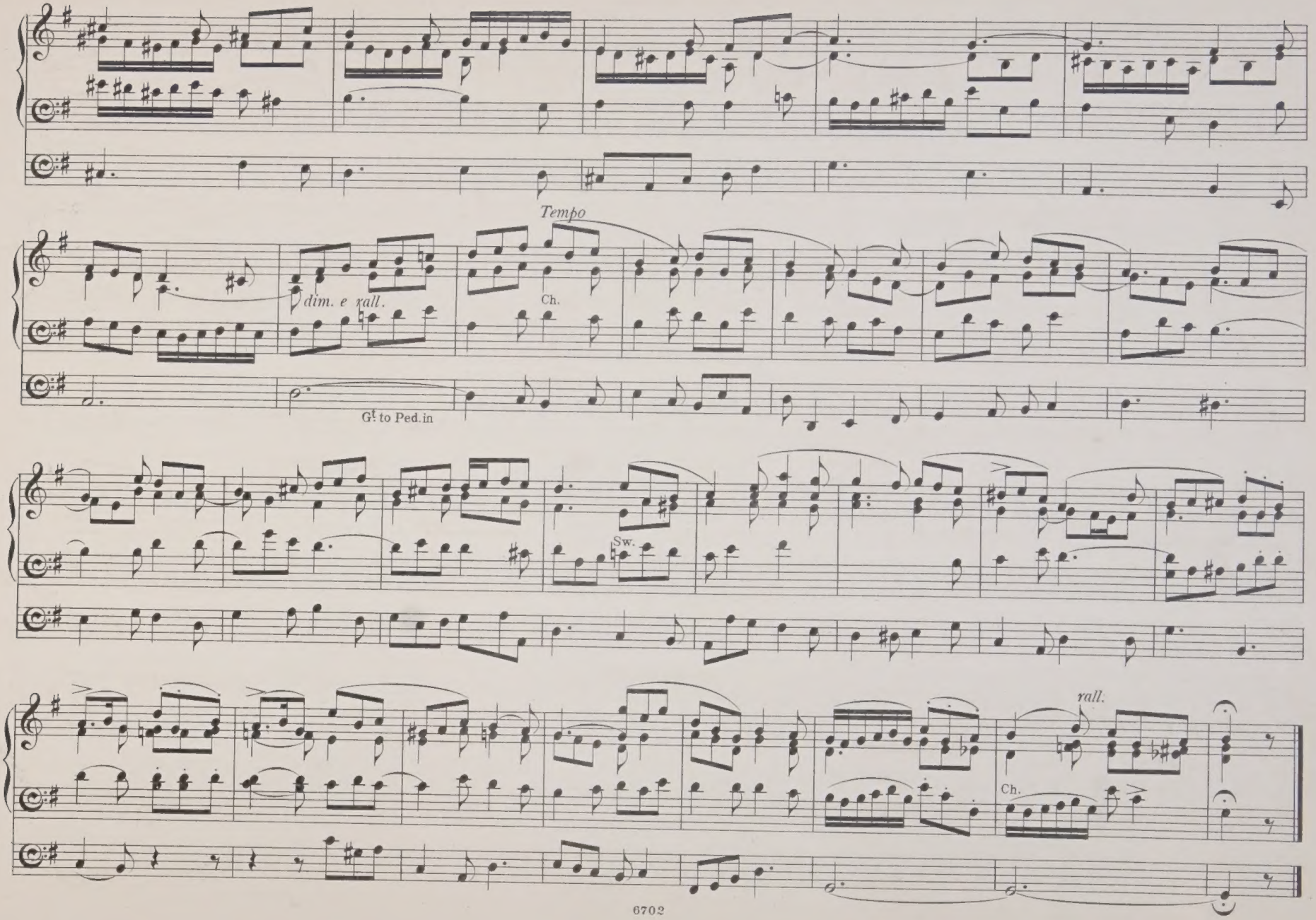
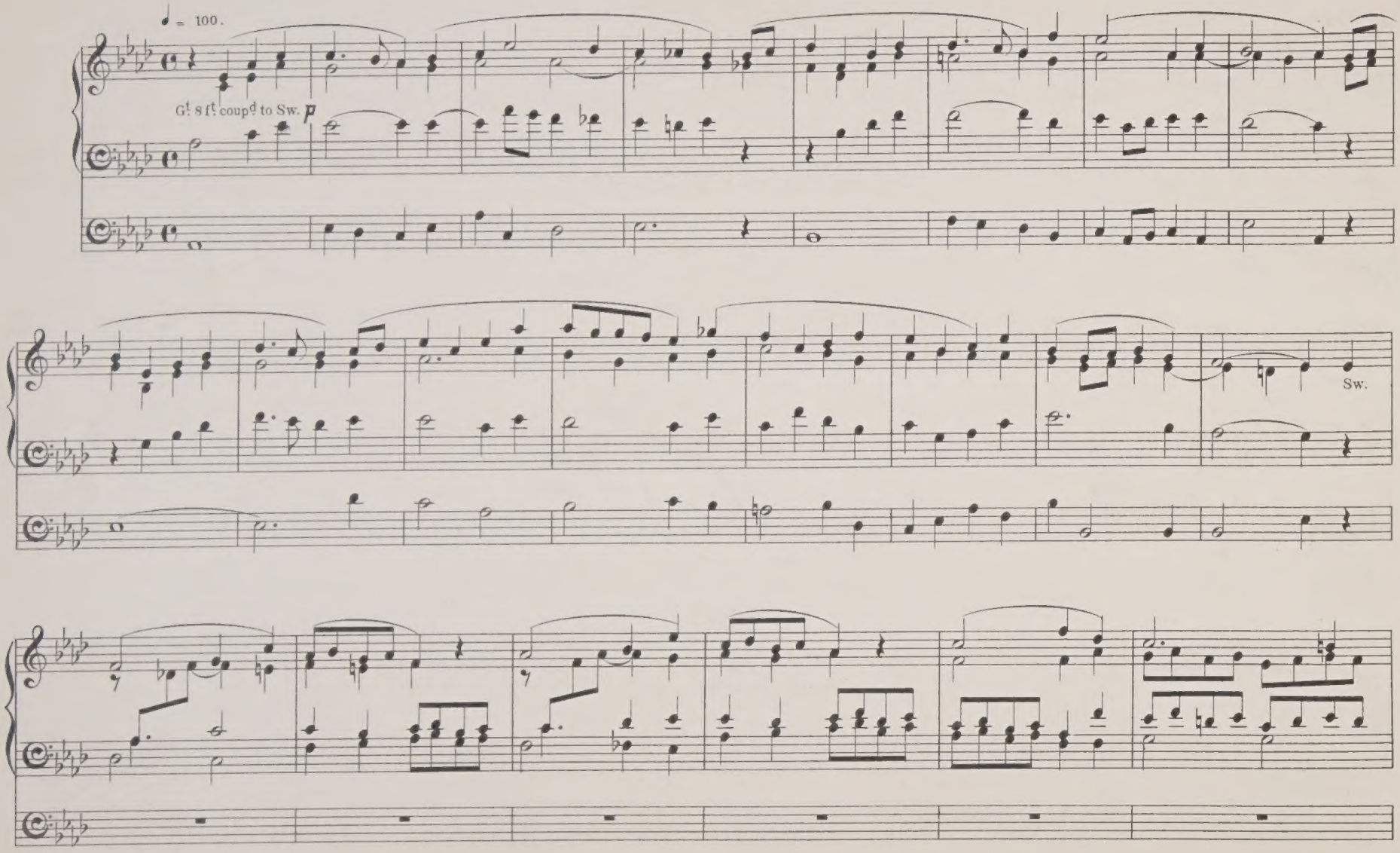
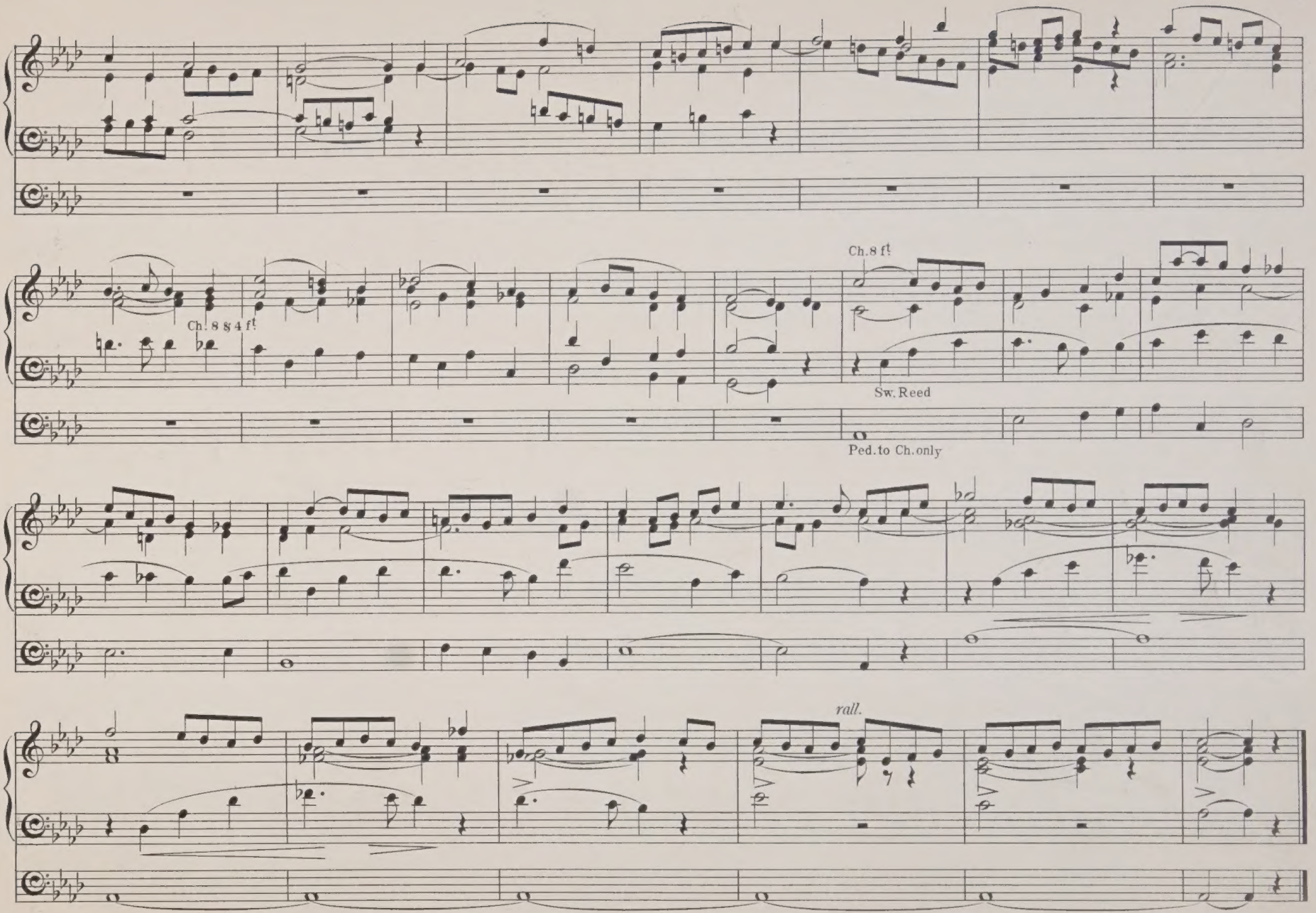


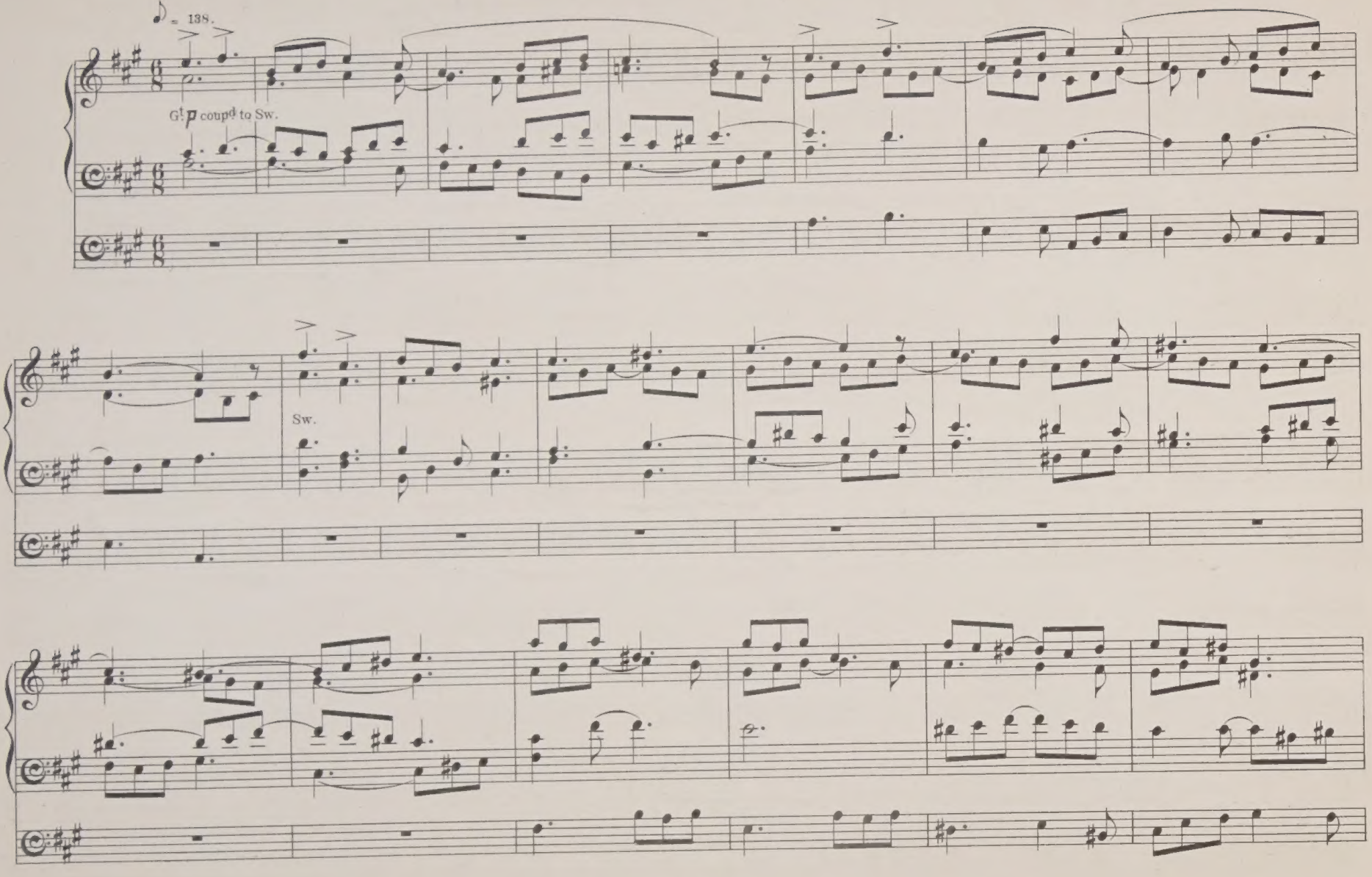

Tempo
dim. e rall.
Ch.
Gt to Ped.in
Sw.
rall.
Ch.

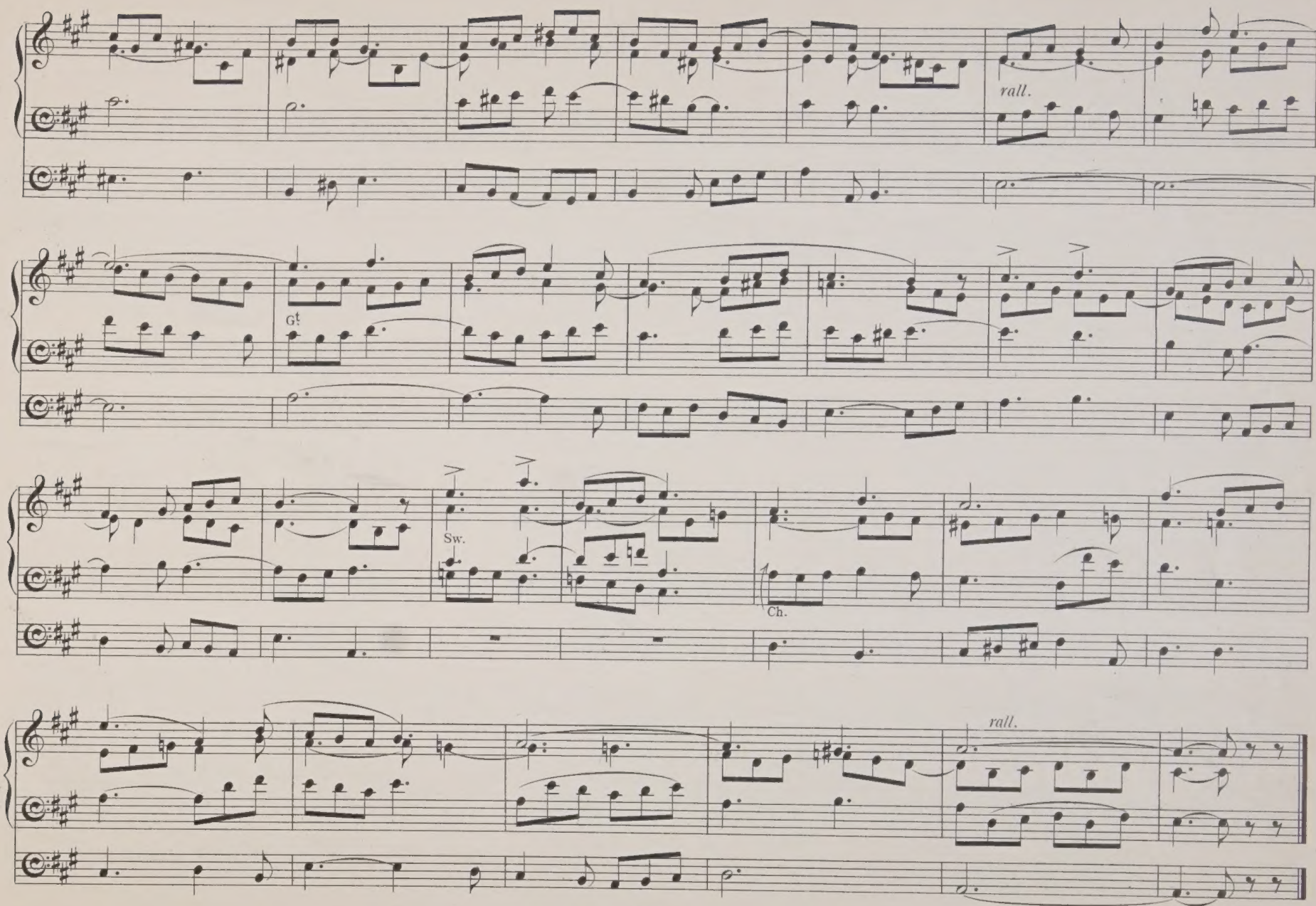
ANDANTE CON MOTO.




Ch. 8 ft
Ch. 8 & 4 ft
Sw. Reed
Ped. to Ch. only
rall.

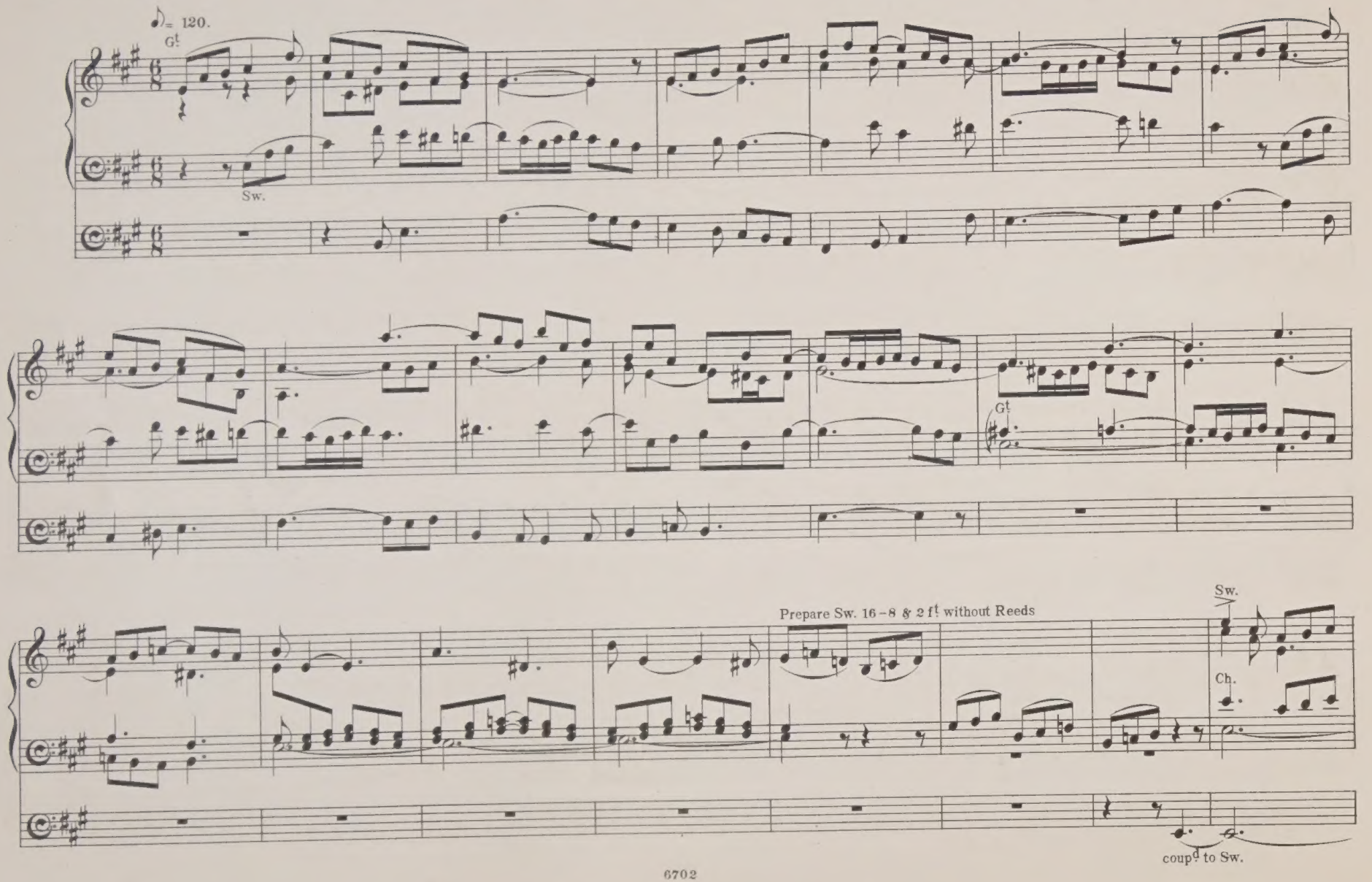
ALLEGRETTO.

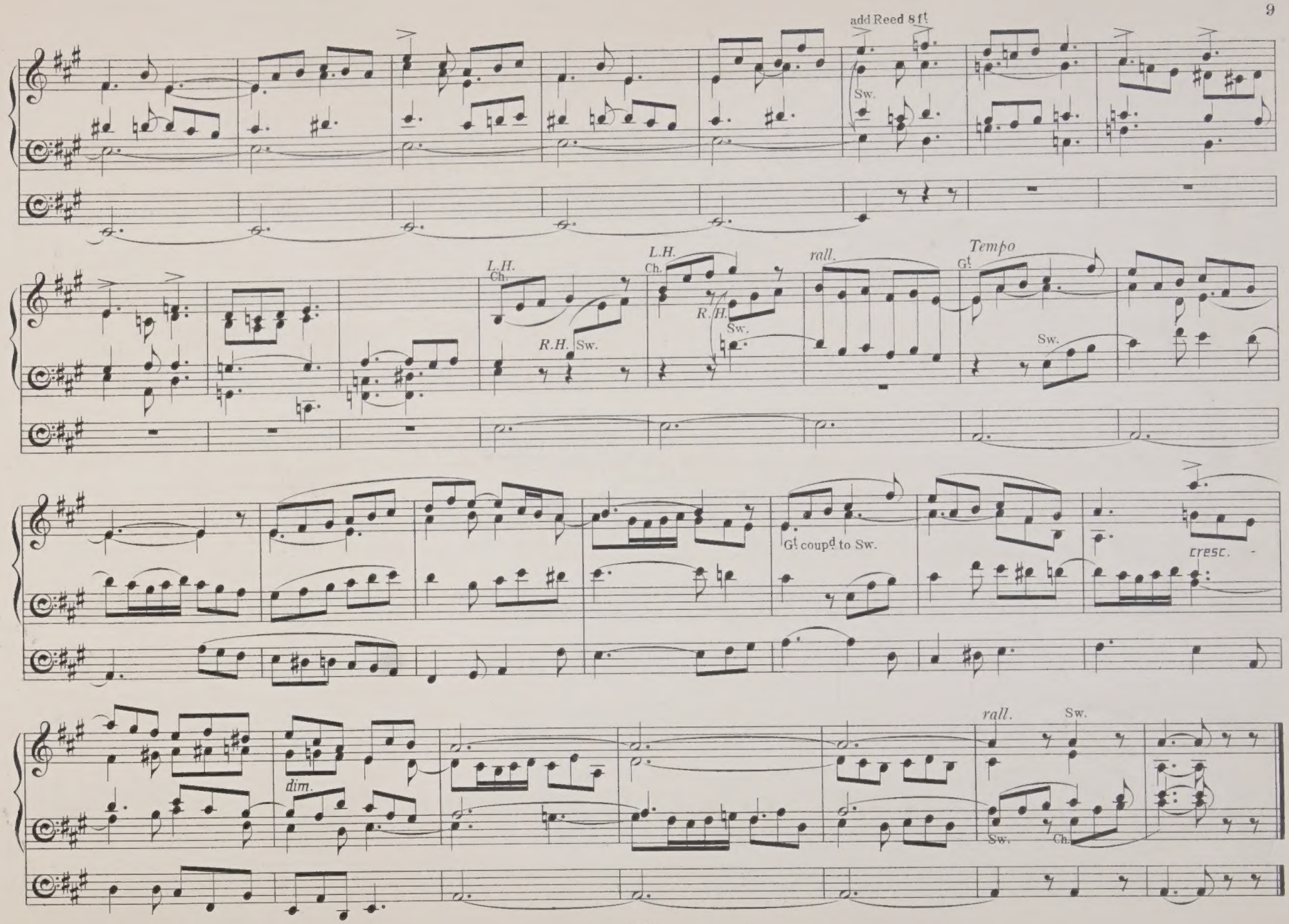



rall.
Gt.
Sw.
Ch.
rall.

G! Soft Diap^n 8 f!
Sw. Diap^n & soft Reed 8 f!
Ch. Flutes 8 & 4 f!
Ped. Soft 16 & 8 f!

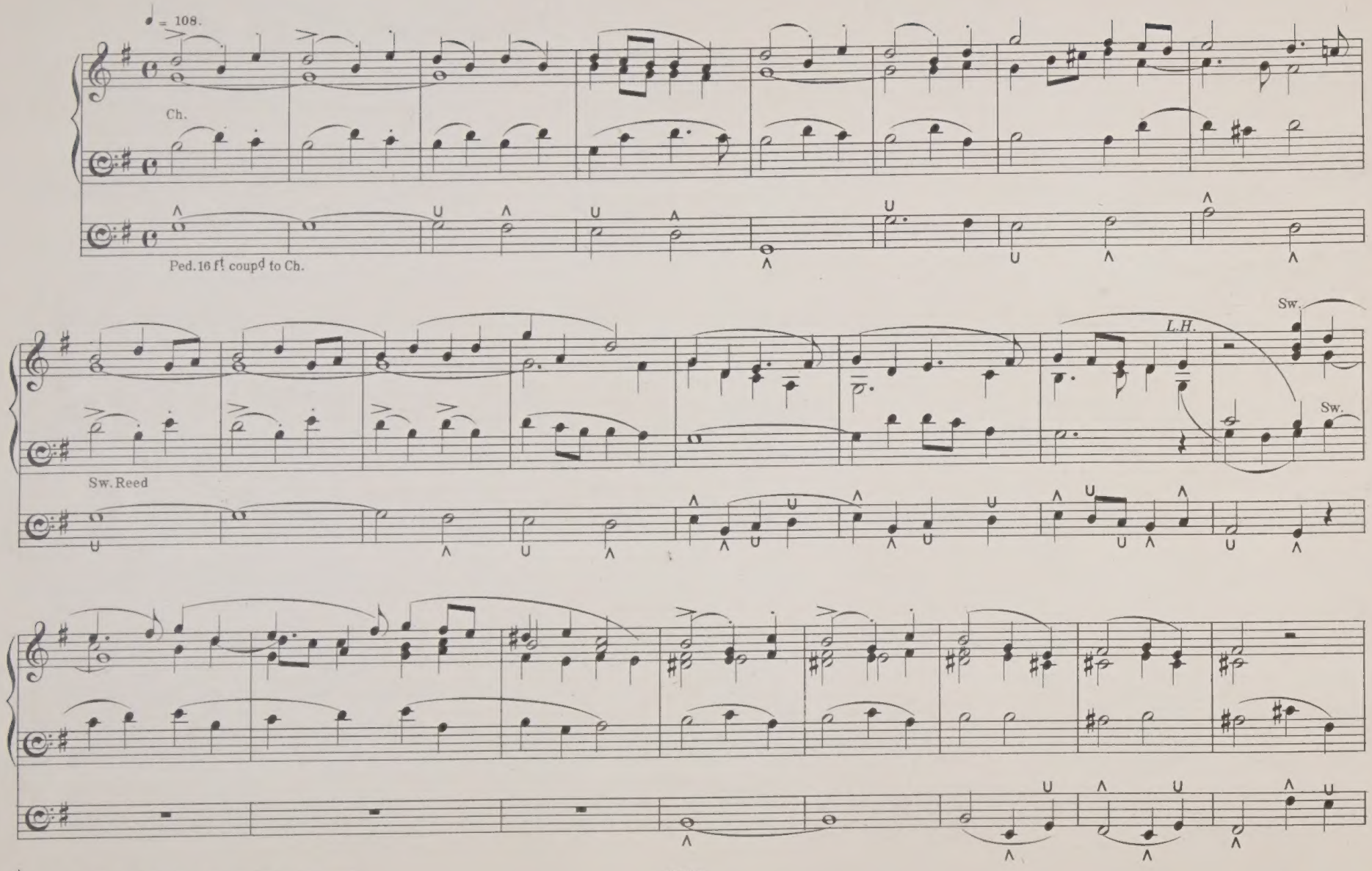
ALLEGRETTO PASTORALE.



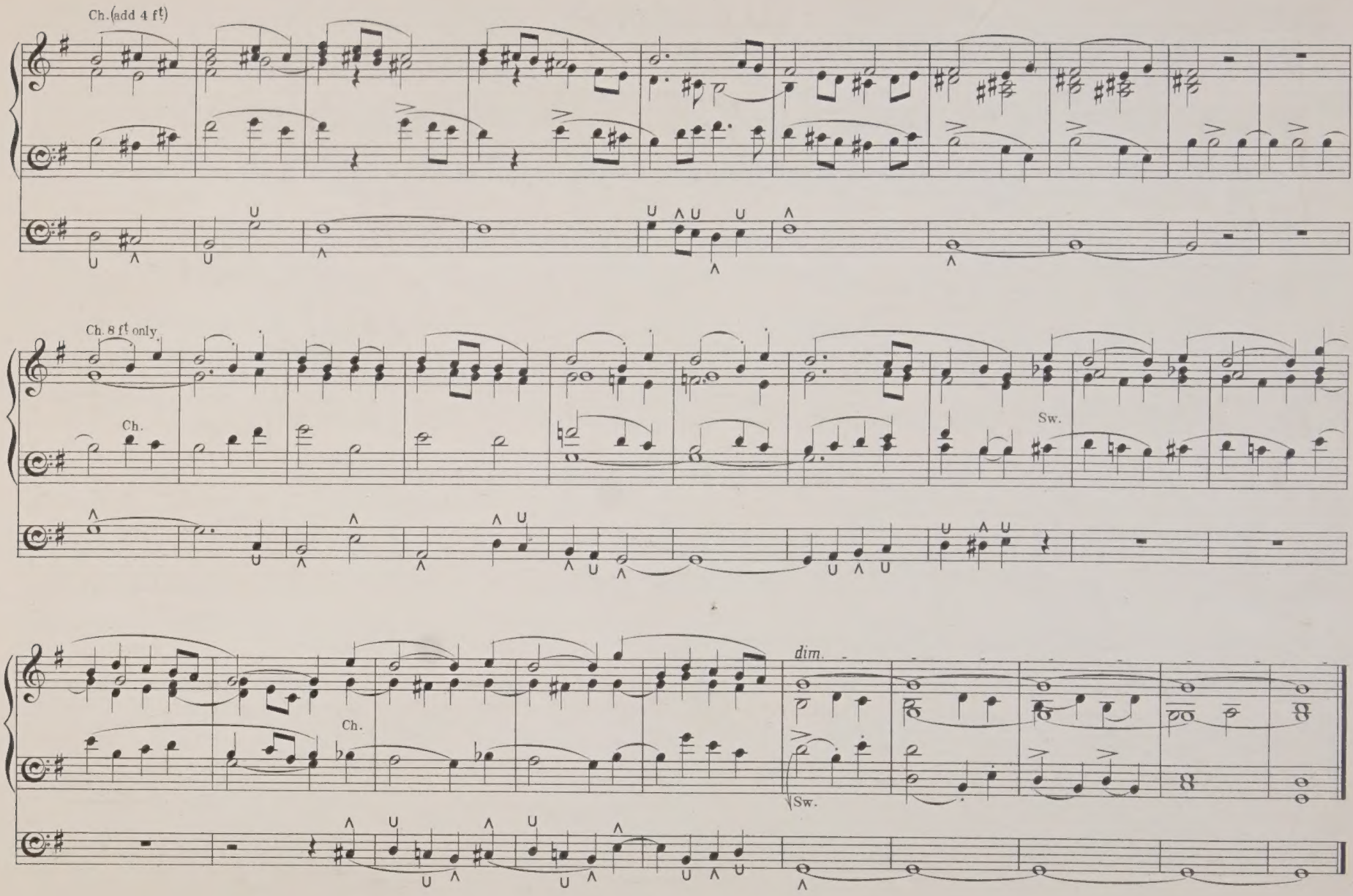

add Reed 8ft
Sw.
L.H.
Ch.
R.H.
Sw.
L.H.
Ch.
R.H.
Sw.
rall.
Tempo
G!
Sw.
G! coupd to Sw.
cresc.
dim.
rall.
Sw.
Sw.
Ch.

Choir. Dulciana.
Swell. Oboe & Diap^{s} 8 ft

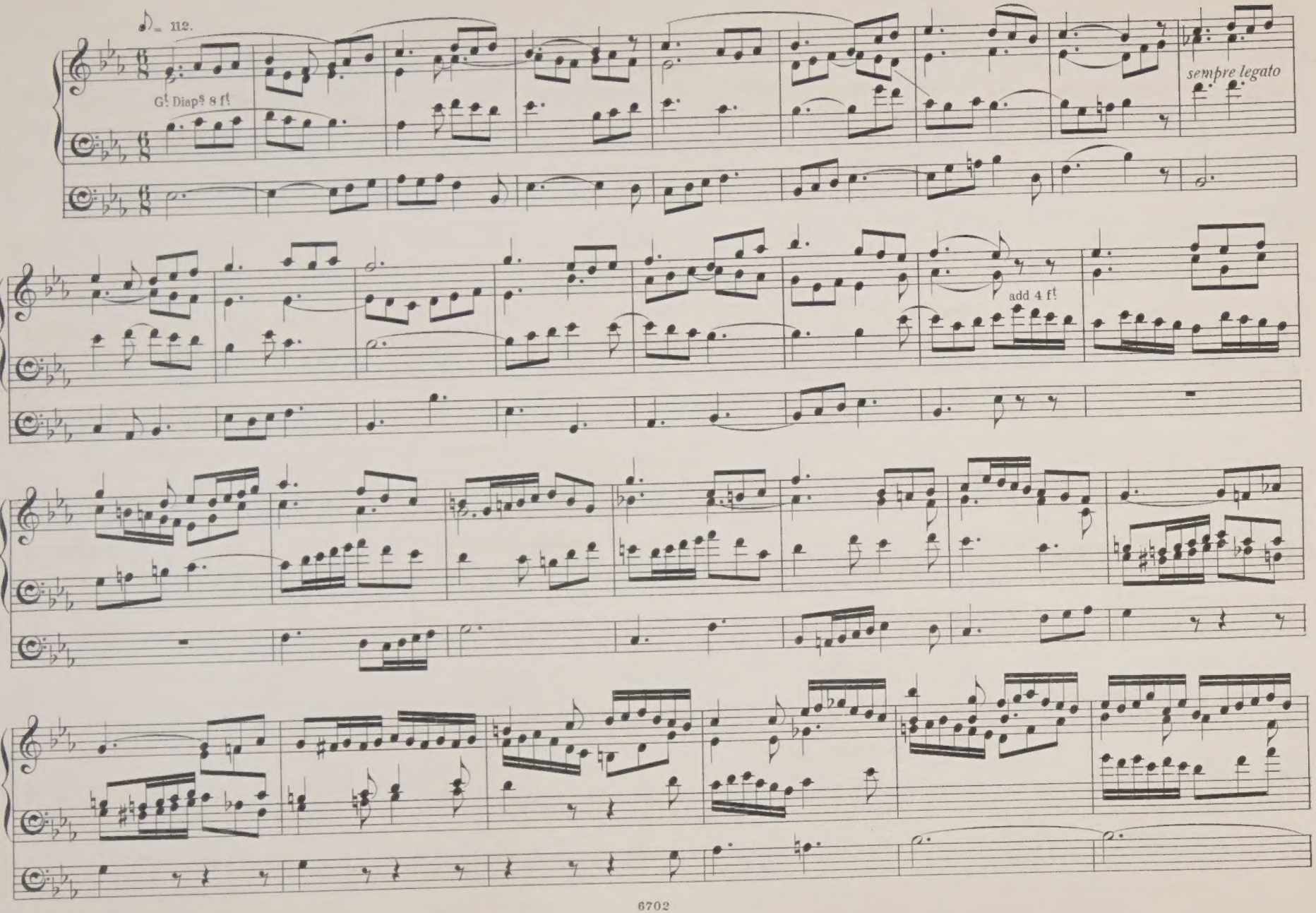
ALLEGRETTO.[+]

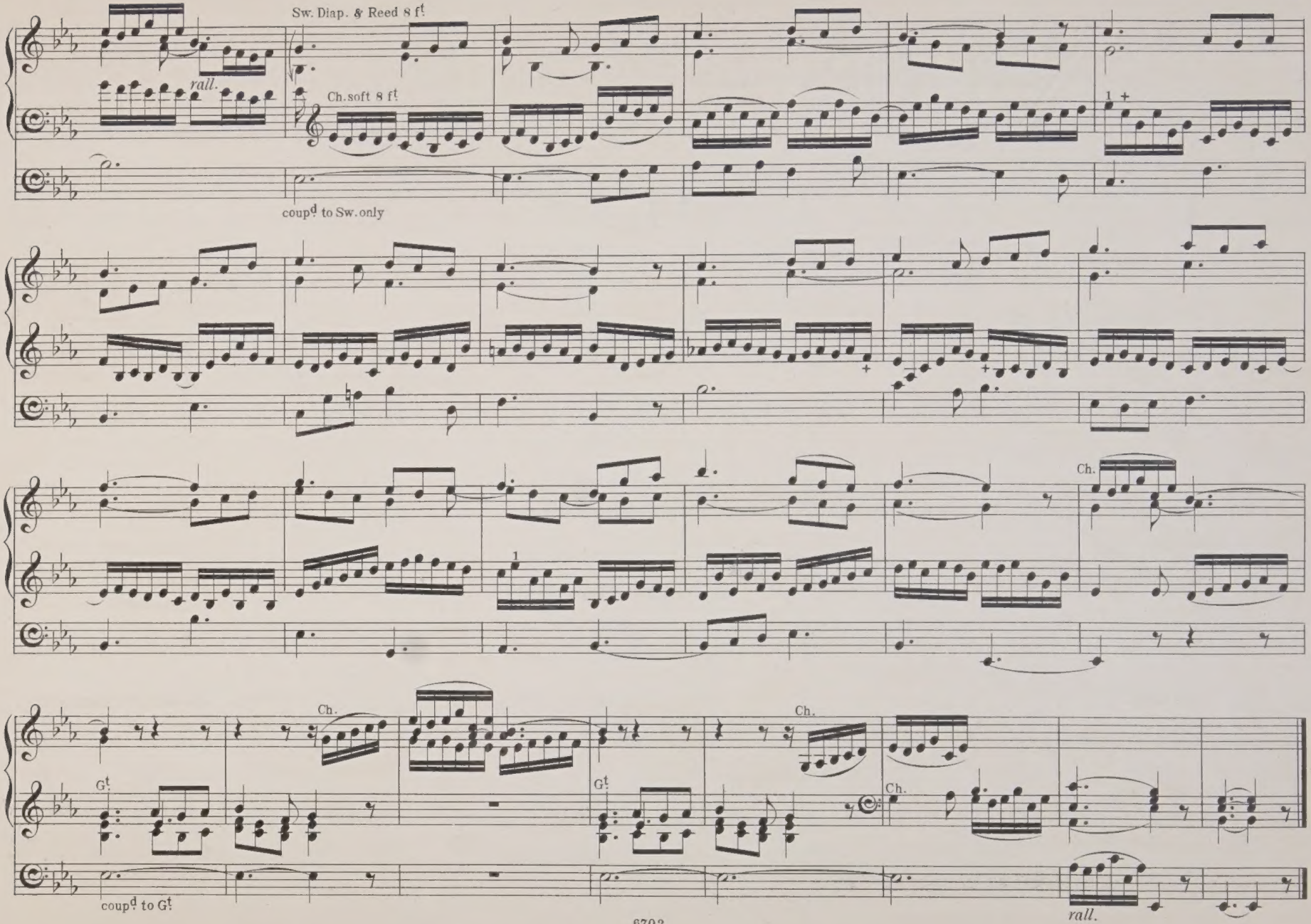


[+] From the Author's Instruction Book for the organ.


Ch. (add 4 ft)
Ch. 8 ft only
Ch.
Sw.
Ch.
dim.
Sw.

ANDANTE.




Sw. Diap. & Reed 8 ft
rall.
Ch. soft 8 ft
coupd to Sw. only
Ch.
Ch.
Ch.
Ch.
Gt
Gt
coupd to Gt
rall.

Compositions for the Organ

BY

E. SILAS.

	s.	d.
ALLEGRO MODERATO IN F	1	0
ANDANTE IN D	1	0
PRELUDE IN F MINOR	1	0
ANDANTE IN A FLAT	1	0
FANTASIA IN E MINOR	1	6
PASTORALE IN G....	1	0
CANZONETTA IN E	1	0
ANDANTE IN C MELODY IN C	1	0
INTRODUCTION AND FUGUE IN D	1	0
PRELUDE IN D FUGUE IN C MINOR	1	0

	s.	d.
MARCH IN B FLAT	1	0
SONATA IN F	2	6
MINUETTO IN F	1	0
FANTASIA ON "ST. ANN'S" TUNE	1	6
MELODY IN E MINOR	1	0
FANTASIA IN D MINOR. OP. 117	2	0
FANTASIA IN F MINOR. OP. 118	2	6
ANTIPHON AND INTERLUDE. OP. 119	1	6
PRELUDE AND FUGUE IN D MINOR. OP. 120	1	6
CAPRICCIO. OP. 121	1	6
ELEGY ON THEMES BY HENRY PURCELL	1	0
GRAND FUNERAL MARCH (SCHUBERT). Arranged	1	0

LONDON: NOVELLO AND COMPANY, LIMITED
AND
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SMART HENRY THOMAS 1813-1879
A CHORAL BOOK

39777149 MUSIC

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Smart, Henry Thomas, 1813-1879.
A choral book :

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